





COVER: photograph by Ron James

BACH

CARMEL BACH FESTIVAL

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Photography by Ron James

Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil

Music Director and Conductor

Please Note

No photography or recording permitted.

No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

1995 Carmel Bach Festival

July 15 - August 6

Parking

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access

to Sunset Center Theater is available.

Carmel Bach Festival

Sunset Cultural Center

P.O. Box 575

Carmel, CA 93921

(408) 624-1521

1-800-513-BACH



Maestro Bruno Weil

Music Director and Conductor

Bruno Weil has developed a flourishing career since capturing the First Prize in the 1974 Young Artists Concerts presented by the German Music Council. He has guest conducted many of the major German orchestras, among them the Berlin Philharmonic Orchestra and the Staatskapelle Dresden. He was a permanent guest conductor at the Salzburg Festival where in 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra.

Maestro Weil has also performed with leading symphony orchestras such as the Los Angeles Philharmonic, L'Orchestre Philharmonique de Montreal, L'Orchestre National de France, The English Chamber Orchestra and the NHK Orchestra Tokyo. The particularly close and fertile collaboration with Toronto's Tafelmusik Orchestra has been proved by numerous recordings for the SONY Classical label for which he now records exclusively.

In addition, he has conducted at the German Opera Berlin, at the Hamburg State Opera, at Dresden's Semper Opera and at the Vienna State Opera, where he was a permanent guest conductor, primarily in the Mozart repertoire. In May 1992 he made his Glyndebourne Festival Opera debut conducting *Così fan tutte*.

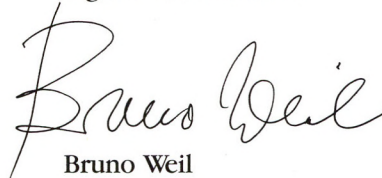
Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky. In 1979 he won Second Prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg, becoming at that time the youngest General Music Director in Germany, a position he later resigned. In addition to his international guest conducting appearances, Bruno Weil is now General Music Director of the City of Duisburg and principal conductor of the Duisburg Symphony Orchestra.

Dear Festival Patrons,

It has quickly got around that the Carmel Bach festival is going through a dramatic evolution toward style and performance practice of the 18th century — players and singers from all over the world apply to perform in Carmel.

All efforts to discover the original intentions of a composer are worthwhile and help to experience and enjoy his music and understand the human message behind it.

This is my noble commitment, whenever I have the honor and joy to perform music of J.S. Bach and other great composers and I look forward to sharing this joy with you during the 1994 festival.



Bruno Weil

President's and Executive Director's Messages



Lee E. Rosen, *President, Board of Directors*

Welcome to our 57th year of magnificent music in Carmel-by-the-Sea. All of us associated with the Carmel Bach Festival aim to provide you with 23 days of recitals, lectures and concerts in a variety of locations and a dedication to quality in all that we do.

We have added some exciting new special events to our Festival this year and hope you can enjoy them with us. Our Best of the Fest concert was such a great success last year that we have created a full weekend around this event to celebrate the conclusion of the Festival.

The staff, Board of Directors and musicians join me in thanking you for your loyal support and attendance. Whether you are here for one concert or the season, whether this is your first year or your 57th, we want you to know that each of you is an important and vital part of our Festival Family. Please let us know what we can do to enhance your time with us. We are pleased you are here.

Sincerely,

Lee E. Rosen
President, Board of Directors

The Carmel Bach Festival has seemed a magical place to me since I was introduced to it when I was eight years old — a place of love and community — a place of music whose passion and grandeur sent chills down my spine and made my hair stand on end. I feel extraordinarily blessed to be a part of the festival during this time of great transition. It will be new and yet not new, because its purpose is still the same as it ever was — to produce the finest performances of this heavenly music and to make it available to as many people as possible. To reaffirm, as it always needs to be affirmed, (especially in this time of hype and commercialism and political correctness) that this music, written by people living in the 18th century, had things to say about the human spirit that are eternal and that can speak to any human heart regardless of background, age or status. And that a live performance of any art is a form of reaching out and grasping hands with all other human creatures.

On behalf of this company of musicians and of planners, thank you, our faithful patrons, for loving to hear this music as much as we love to produce it.

Nana Faridany
Executive Director



Nana Faridany, *Executive Director*

History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his third season, Maestro Weil has built upon Maestro Salgo's legacy, advancing the Festival's reputation for excellence and expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal.



Orchestra hard at work with Bruno.



Golden Chairs

A Commitment to Continued Excellence

CONDUCTOR'S CHAIR

Lucile and David Packard

CHORALE DIRECTOR'S CHAIR

The Joy Belden and Helen Belford Memorial Fund

CONCERTMASTER'S CHAIR

The Howard H. Buffett Memorial Fund

Roberta Buffett Bialek

Susan Snorf Lansbury, Cynthia Snorf Zak,

Carolyn Buffett Snorf

SOLO SOPRANO CHAIR

Betty Jo and Robert M. Graham

SOLO INSTRUMENT CHAIR - VIOLIN

Merritt Weber Memorial Fund

SOLO INSTRUMENT CHAIR - ORGAN

To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

PRINCIPAL CHAIR - VIOLA

Kevin Cartwright and Stephen Eimer

PRINCIPAL CHAIR - CELLO

Betsy and Robert Sullivan

PRINCIPAL CHAIR - OBOE

Shirley and Lee Rosen

PRINCIPAL CHAIR - BASSOON

In memory of Ruth Phillips Fenton
from her family and friends

PRINCIPAL CHAIR - FRENCH HORN

Ann and Jim Paras

PRINCIPAL CHAIR - ORGAN

Brooks Clement and Emile Norman

ORCHESTRA CHAIR - OBOE

Mary Lou Linhart

ORCHESTRA CHAIR

The 1987 Carmel Bach Festival Board of Directors

CHORALE CHAIR

In memory of Lucille B. Rosen
Norman, Lee, Shirley, and Rebecca Rosen

JOHANN SEBASTIAN BACH CHAIR

In honor of Sandor and Priscilla Salgo

ASSOCIATE CONCERTMASTER'S CHAIR

Mrs. Raymond Chrisman

SOLO TENOR CHAIR

Margot Power and John Clements

SOLO INSTRUMENT CHAIR - CELLO

The Mark S. Massel Memorial Fund

SOLO INSTRUMENT CHAIR

Barbara and Howard Bucquet

PRINCIPAL CHAIR - CELLO

Gail Factor
Davis Factor Jr.

PRINCIPAL CHAIR - FLUTE

The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

PRINCIPAL CHAIR - OBOE

Drs. June Dunbar Phillips and John P. Phillips

PRINCIPAL CHAIR - TRUMPET

The Carla Stewart Memorial Fund
William K. Stewart

PRINCIPAL CHAIR - HARPSICORD

Jo and Gerald Barton

ORCHESTRA CHAIR - FLUTE

In memory of Martha Faull Lane

ORCHESTRA CHAIR - FRENCH HORN

Carlotta and Knox Mellon

ORCHESTRA CHAIR

Estate of J. Fulton and M. Kathleen Morgan

CHORALE CHAIR

To honor Bruce Grimes
Olive Grimes, John and Janet Vail

EXECUTIVE DIRECTOR'S CHAIR

Mary Kay Higgins

Dedication

The 1994 season of the Carmel Bach Festival is dedicated
to the memory of Ralph Linsley
who died in the autumn of 1993.

In 1936 Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, continuo player and harpsichordist and unofficial musical advisor, until his "retirement" in 1973 as general coordinator. Mr. Linsley served as musical consultant and chief assistant, assuming responsibility for arranging auditions, scheduling rehearsals and overseeing the moving and tuning of all keyboard instruments. Although he had officially retired, he retained his intense involvement in the festival until 1983,



providing the almost invisible logistical support and invaluable musical advice without which the Festival could not be a reality. His organizational ability and knowledge of all facets of the Festival made him invaluable to all who worked with him. He held a B. Mus. from Yale, was a member of Phi Beta Kappa, and obtained an M. Mus. from U.S.C. where in 1967 he was honored as the annual Outstanding Music Alumnus. He received a similar award in 1974 from the Music Alumni of Yale.

Doralee Castello, niece of Festival Founder, Dene Denny, writes:

"...Perhaps it is not possible to convey full measure of [Ralph's] contribution. He was a most modest man, so that it was not always obvious what part he played. Part of what made Ralph special and unique was that he was there in the beginning. He understood the vision, the commitment, the exhilaration of the idea. He understood the zeal that Dene [Denny] and Hazel [Watrous] had to create...to seek performers who would express the greater beauty and the greater glory of the music. So much of what Ralph, Dene and Hazel worked for came to fruition, and I believe that, in the end, this would have given Ralph a resonating sense of joy and pleasure."

Sandor Salgo writes:

What a wise decision it was of Dene Denny, founder of the Carmel Bach Festival, to invite Ralph Linsley to join the Festival. Ralph was an outstanding musician who was endowed with extraordinary tact and a sensitivity in human relations that proved to be invaluable in an artistic organization.

When in 1956 Dene Denny asked me to become the Festival's Music Director, Ralph Linsley was there to help, to counsel, and to share the dreams and visions for the future. We became friends; he had a gift for friendship. It was a warm, fruitful and happy association. Though he was involved in many aspects of the Festival, his chief joys were the performances in which he always had a part as continuo player, accompanist or soloist. Looking over our history, it is evident that to Ralph Linsley belongs an abundant share of the success and esteem the Carmel Bach Festival now enjoys. We, members of your Carmel family, say thank you Ralph. We shall miss you.

Appreciation

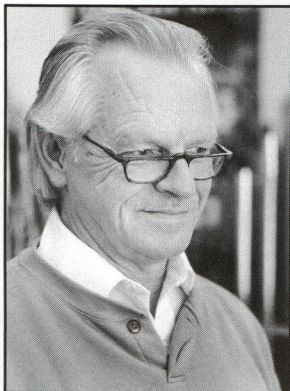


Merrill Lynch

A tradition of trust.

The Carmel Bach Festival gratefully acknowledges
the generous underwriting of this year's festival
by Merrill Lynch & Company

Festival Staff



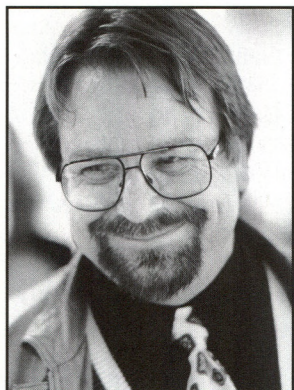
Ken Ahrens
Operations Manager
Festival Librarian
Chorus Director

Ken has been with the Festival for 31 years. He received his B.M. from Valparaiso University where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He got his M.M. in organ performance from Indiana University where he also taught. At Stanford he continued advanced studies and was Assistant University Organist. He is currently organist at Sunnyvale Presbyterian Church and Chorus Master of the Monterey County Symphony Chorus.



Kathleen Bonner
Ticket Manager

Kathleen Bonner followed a degree in studio art (U.C. Santa Cruz) with an NEA museum staff apprenticeship, work in a variety of museums and art centers, and graduate work in art history at NYU's Institute of Fine Arts. Most recently, she was Assistant Director at the Carl Cherry Center for the Arts.



Michael Becker
Stage Manager

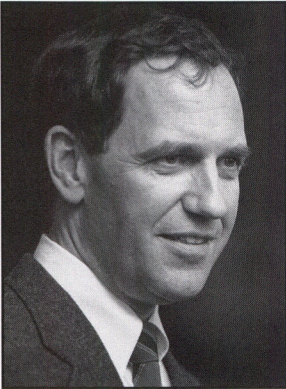
Michael Becker was born in Germany and graduated from Carmel High; he teaches history in Los Angeles and has been with the Festival 24 years.



Ross M. Brown
Technical Director
Lighting Designer

Ross M. Brown is returning for his 14th season with the festival and is happy to be resuming his roles as Lighting Designer and Technical Director. A Carmel native, he has been involved in technical production on the local and national level as Technical Director of Carmel's Sunset Cultural Center and as Master Electrician of the first national tour of *Ziegfeld—A Night at the Follies*. When not visiting his spiritual home in Carmel, Ross lives in Seattle and works at the Seattle Repertory Theatre.

Festival Staff



Kip Cranna
*Education and
Program Advisor,
Lecturer*

Dr. Clifford Cranna has been associated with the Festival since 1978. He is the Musical Administrator of the San Francisco Opera, having received his Ph.D. in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. He is a frequent guest lecturer throughout Northern California in the field of music appreciation. In his capacity as an opera administrator, Dr. Cranna acts as editor-in-chief of the company's "supertitles." He often serves as a speaker or moderator for programs presented by the San Francisco Opera and is a regular host of the Opera Insights presented by the Opera Guild. He has also served as radio host for the San Francisco Opera broadcasts.



Bruce Lamott
*Assistant Conductor,
Education Coordinator*

Now in his third season as Director of the Festival Chorus and conductor of the Mission Basilica Concert, Assistant Conductor Bruce Lamott has been a Festival participant since 1974. As Education Coordinator, he is responsible for the Festival's lecture series, education, and community outreach concerts, which last year reached over 5,000 listeners. In eight seasons as Chorusmaster and Assistant Conductor of the Sacramento Symphony, Dr. Lamott conducted numerous performances of major oratorios, including both of the Bach Passion settings. A graduate of Lewis and Clark College, he received his M.A. and Ph.D. in musicology from Stanford, with research in the keyboard improvisation practices of the Baroque period. He has been harpsichordist with the San Francisco Opera and Philharmonia Baroque orchestras under Sir Charles Mackerras, Nicholas McGegan, William Christie, and Alan Curtis. He lives in San Francisco, where he directs the music program at San Francisco University High School. He also teaches on the extension faculty of the San Francisco Conservatory, and is an educational advisor for the San Francisco Performing Arts Library and Museum and the San Francisco Opera. This year he was appointed by the President of the Music Educators National Conference to the Arts Interdisciplinary Panel of the College Board.

Stage Crew

Ron Shwedel, *Technical Director, Sunset Center*

Paul Cain, *Assistant Stage Manager*

John Garey, *Mission Technical Director*

Joseph H. Bryant IV, *Stage Hand*

Reiner Peery, *Stage Hand*

Bob Aronson, *Mission Crew*

Steve Retsky, *Mission Crew*

Mark Collins, *Supertitle Projection*

Jim Heup, *Supertitle Cues, Rehearsal Schedules*

Festival Staff



Jesse Read
*Recital Repertoire
and Personnel,
Principal Bassoonist*

Jesse Read has served as the Principal Bassoonist for the Carmel Bach Festival since 1980. As a specialist in the performance of 18th-century music, he has performed and recorded with numerous groups including Tafelmusik of Toronto, Philharmonia of San Francisco, Philomel, Capella Clementina Koln, Boston Baroque and the Los Angeles and Portland Baroque Orchestras. Included among his many recordings are two solo recordings on the Etcetera label. Mr. Read studied in Philadelphia, San Francisco and at the *Schola Cantorum Baseliensis* in Switzerland. He has performed with the Netherlands Chamber Orchestra, Dutch Radio Chamber Orchestra, the Vancouver CBC Radio Orchestra, and currently is the Principal Bassoonist for the Vancouver Opera Orchestra. He has held appointments at the Univ. of Delaware, Univ. of Victoria, the Utrecht Conservatory, Netherlands, and is presently a member of the faculty of the Univ. of British Columbia in Vancouver, Canada. As well as his duties as Head of the Performance Program and Professor of Bassoon, Mr. Read conducts the University Symphony Orchestra. In addition, he is the newly-appointed conductor of the Vancouver Philharmonic Orchestra. Mr. Read was recently invited to join the faculty of the International Mozart Academy in Prague where he gives masterclasses and coaches chamber music. An active researcher and historian, Mr. Read has discovered and edited solo and chamber music from the 18th century. His editions are published with Nova, London.



Diane Thomas
*Soprano
Chorale Manager*

Diane Thomas has received particular notice for her expertise in Baroque, Classical and twentieth-century musical literature. She has appeared with the Los Angeles Philharmonic, the Los Angeles Master Chorale, Monday Evening Concerts, and the San Luis Obispo Mozart Festival among many other musical organizations. She performs regularly with *I Cantori* and with them has been a resident artist in the Music Department at UCLA.



Vicki Vorhes
Development Director

Vicki Vorhes holds a B.A. degree in British intellectual history from Michigan State University and a California Multiple Subjects Teaching Credential. She was an elementary school teacher and a liturgy planner before joining the Festival staff in 1991.



Fidel Sevilla
*Festival Orchestra Manager,
Violist*

Fidel Sevilla has been with the Festival for 29 years. He has played with many orchestras such as the Oakland Symphony, the San Francisco Pops, the San Francisco Ballet,

and the Vienna Chamber Orchestra. He lives in Reno where he is a show and orchestra musician.

The Virginia Best Adams Master Class



Virginia Best Adams and David Gordon.

D*ocere, Movere, Delectare*: these are the three noble principles of classical rhetoric, studied and practiced over the centuries by countless orators and composers, including J.S. Bach. "TEACH, MOVE, ENTERTAIN" could also be the motto of the Virginia Best Adams Master Class, now in its second decade at the Bach Festival.

Docere: in arias chosen from the entire Baroque era, we coach four brilliant young professional singers in every aspect of artistry and musicianship: vocal technique, languages, style, interpretation, communication, and the many other elements which go to make up a performing artist.

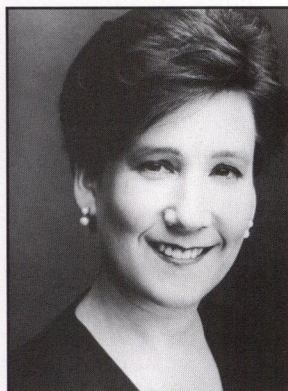
Movere: during the sessions, we examine the inner workings of both the music and the singer, searching for meaning, seeking to glimpse the heart and soul of the composer, and often touching our own hearts and souls in the process.

Delectare: the entire process—from the working sessions to the final showcase concert—is open to the general public, and gives music-lovers a rare chance to watch singers developing their art. We prove that singing Baroque music is not only hard work, it can also be great fun!

Through the generosity of Virginia Best Adams, her family, and her many friends, the Bach Festival continues its commitment to offering opportunities to experience music and musicians in the making. Guest Teacher Rosa Lamoreaux and I cordially invite you to join us in these informal, free-flowing sessions where we all explore and savor the joy of singing.

David Gordon
Tenor, Director, Adams Master Class

David Gordon Introduces The 1994 Adams Fellows of the Carmel Bach Festival



Mary Ellen Callahan
soprano
B. Mus., Cal State, Hayward;
M. Mus., Manhattan School
of Music.
Bach Aria Festival, 1994.

Mary Ellen is an Oakland native with a musical family—her father, James Callahan, played french horn in the San Francisco Symphony for 27 years. Mary Ellen is beginning to hit it "big" in NYC in concerts and competitions, and comes to Carmel directly from a fellowship at the 1994 Bach Aria Festival in New York. We are delighted to catch her rising star in Carmel just now.



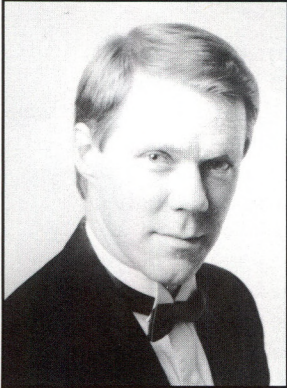
Wanda Procyshyn
mezzo-soprano
B. Mus., Univ. of Manitoba;
M. Mus., McGill University.
Britten-Pears School,
Aldeburgh, England.

Born in Dauphin, Manitoba, Wanda's musicianship was initially nurtured by her Ukrainian family culture. Fresh out of the Early Music graduate program at McGill University, she has had a keen interest in Baroque repertoire since her undergraduate studies. (Among all the 1994 applicants, Wanda was the only one whose audition tape prominently included music written before the birth of Bach and Handel.)

Master Classes are open to the public free of charge at Carmel Presbyterian Church, Ocean Ave. and Junipero, from noon until 2 p.m. on Mondays, July 18, 25, and August 1, Tuesday, July 19, and Wednesdays, July 27 and August 3. The Adams Fellows will sing in concert on Friday, August 5 at 2:30 p.m. in Sunset Theater. Tickets will be available at the door.

The Virginia Best Adams Master Class

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund during the past year.



Todd Teske
tenor

*B. Mus., Univ. of N. Colorado;
M. Mus., Univ. of Colorado.*

A resident of Colorado, Todd has already appeared at several prestigious North American Bach Festivals, including the Bach Aria Festival in New York, and he also has a number of (remarkably varied) opera credits on his résumé. His upcoming engagements include a recital tour of Sweden and Denmark and opera appearances in Germany. (He speaks fluent German.) Todd's wife Deborah is a conductor.



Paul Grindlay
bass

B. Mus., Univ. of British Columbia.

Born in Britain, Paul makes his home in Vancouver. A true lyric bass, he has just completed his undergraduate studies. His career has already started to take off, and he has appeared with the Banff Opera, Portland Baroque Ensemble, and can be heard as soloist with the Canadian ensemble "Capriccio" on their digital recording of Handel's *Dixit Dominus*.

The Ansel Adams Gallery	W. Kent Johns
Virginia Best Adams	Michael Jones
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Anne F. Best	Mr. and Mrs. William Lane
Jean and Alan Brenner	Dr. and Mrs. David Leahy
Sylvia Broadbent	Nancy Maud Loncaric
Joe and Gayle Brower	Dr. and Mrs. Arnold Manor
Edna Bullock	Virginia Mayhew
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Lorna U. Hauslohn	Virginia Y. Stanton
John Heberger	Betsy and Robert Sullivan
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Mary Kay Higgins	Diane Thomas
Mr. and Mrs. Leo Holub	Mrs. Raymond Thomas
Mr. and Mrs. Alfred Holzer	Mr. and Mrs. Arthur Thornhill
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Carmel Bach Festival Foundation

The Carmel Bach Festival Foundation has been created to help develop and manage the Festival's endowment funds.

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 Pat Lott
 Janet Maruyama
 Herb Myers
 John Morse
 Nina Morse
 Ann Ostenso
 Karen Sheffer

Phyllis Stebbins
 Dick Stebbins
 Joyce Walker

Chorale Robes

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Mission Robe Chairmen
 Kathryn and John Farr,
White Robe Chairmen
 Margaret Aitkenhead
 Doris Vance

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Nancy Morrow Burkett,
Chairman

Outdoor Banners

Anne Fratessa Scoville

Boutique

Joan DeVisser, *Chairman*
 Mike Brown
 Edie Canfield
 Donna De Vincenzi
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 Stephen Pearson
 Marcus Pearson
 Jo-Anna Mohun
 Fred Nelson
 Robin Venuti

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Susan Aucutt, *Chairman*
 Jo Barton

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Chairman
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 Jo Barton
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 Alan and Jean Brenner
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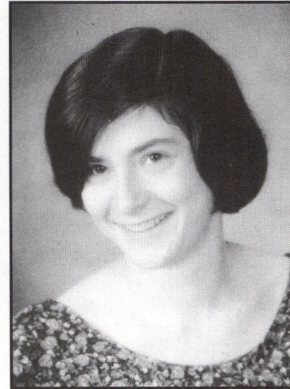
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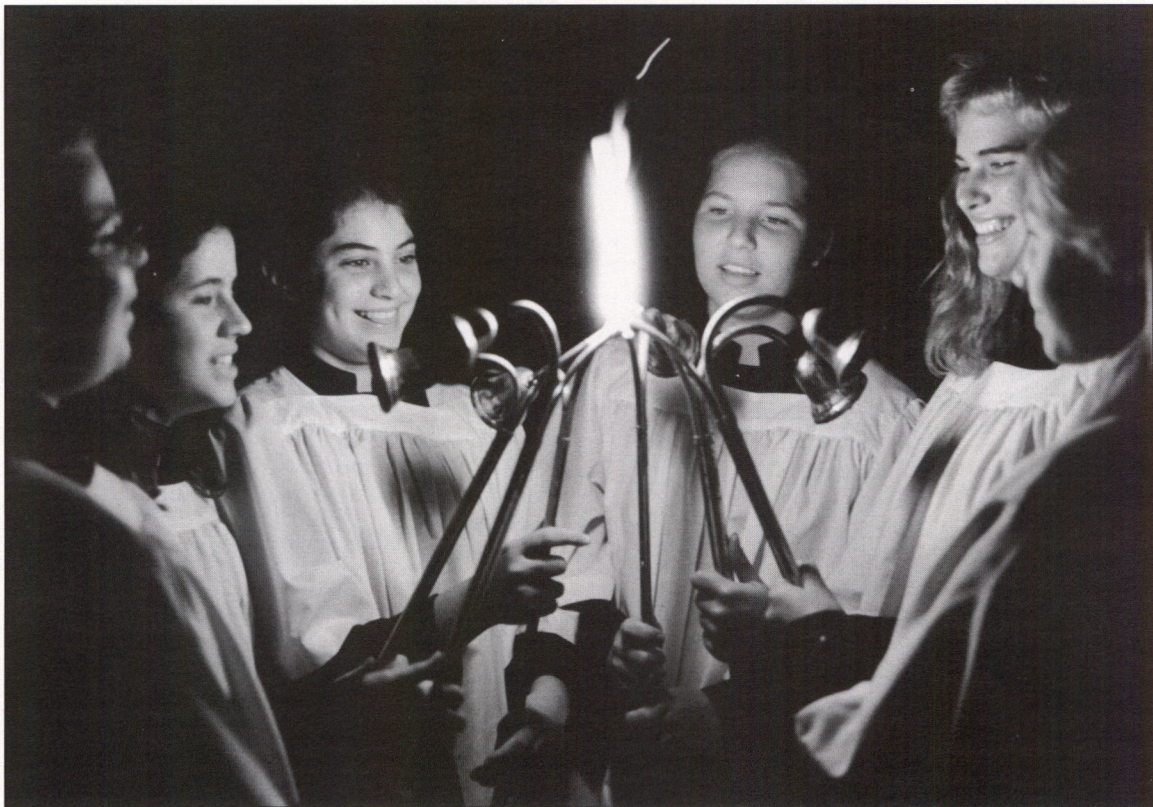
work in producing the Festival. We always need more hands. Please call the office at 624-1521 if you would like to become involved in this great Carmel tradition.



Joan Hull organizes the office volunteers.



Mary Beth Fenlaw, our first Administrative Intern



Young people volunteer to light candles for the Mission Concert.

Carmel Bach Festival Volunteers



Joan De Visser runs the boutique.



Ushers help out the public at the Mission Concert.



Volunteers carry banners and candles in the Mission Concert procession.

Banners for the Mission Concert

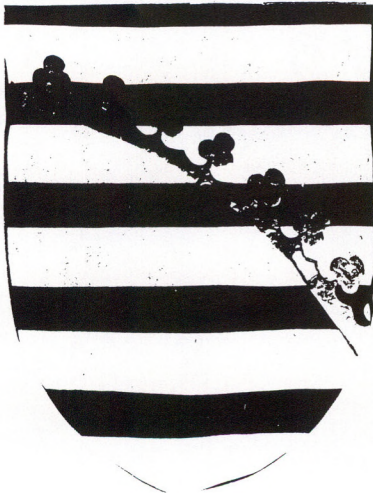
by Nancy Morrow Burkett

The history of Dresden, the source of Wednesday night's music, is in part the history of the Wettin family, for whom Dresden had been the capital city of their province or electorate of Saxony since 1485. The banners displayed in the Carmel Mission concert during the Wednesday night concerts of the Carmel Bach Festival show the heraldic designs or devices of the Wettin dynasty as well as of Saxony and other places and people related to the music.

The Wettin dynasty traced its origins to a pagan tribe living in what is now northwest Germany between the Elbe and the Rhine Rivers. Members of this group of Saxons migrated to England in the Dark Ages, establishing Saxon kingdoms there. Members of the remaining group were conquered by Charlemagne at the end of the eighth century, converted to Christianity and incorporated into Charlemagne's empire.

One of the legendary leaders of these Saxons was Wittekind, supposedly the founder of the Wettin Dynasty, under whose leadership Saxony became one of the great duchies of the German Empire. Saxony's history produced rulers with such colorful titles as Albrecht the Bear, Henry the Lion, Henry the Proud, Frederick the Wise and Frederick Barbarossa or Red Beard. Colorful heraldic devices were added to the shields of the Wettins with each generation, by conquest, marriage, treaty or purchase.

The basic Saxon shield shows horizontal black and gold bars, five of each, the blazon of Duke Bernard of Ascania, head of one of the two main branches of the Wettin family. Over this basic blazon was added, sometime after 1155, a wreath of rue, the herb of penitance. Tradition claims the Emperor Frederick Barbarossa, wearing the wreath of rue to show he was indeed a penitent on his way to do penance in Rome before the pope, encountered Duke Bernard and tossed his wreath over Bernard's shield, where it remains to this day on the shield of Saxony.



Shield of Saxony

In 1180 Frederick Barbarossa defeated his most powerful subject, Henry the Lion, Duke of Saxony and Bavaria, adding more blazons to his shield. By the time of Barbarossa's death the black eagle had become the recognized insignia of the Empire and later of the sovereigns of Germany.

A word about the term "empire" used in connection with Barbarossa might be useful. He was emperor of the Holy Roman Empire, that ancient fiction created largely by German princes who wished to give legitimacy to their designs on Italy and as much of Europe as they could claim and hold. The emperor was to be chosen by selected dukes, princes and prelates, given the title of "Elector."

Acquisition of the duchy of Meissen by the Wettin Dynasty added the crossed red swords and the black rampant lion on a gold ground to the shield of Saxony. Both these symbols appear on Meissen porcelain.

The banner of Frederick August the Strong, which appears in the Mission procession, shows in addition to the basic Saxon blazon the white eagle of Poland. In order to achieve the title and power of the King of Poland, Augustus, who had been a protestant, converted to Roman Catholicism in 1697.

Other banners in the procession include the two red-and-gold Bach monogram shields, the two-tailed white Bohemian lion on a red ground, the shield of Count Keyserlingk, Russian Ambassador to the court of the Elector of Saxony at Dresden, the shield of Johann Christian von Hennecke, a Leipzig official who commissioned a cantata from J.S. Bach, and other officials connected with Saxony and the Wettin Dynasty.



Shield of Frederick Augustus I, Elector of Saxony, King of Poland

Acknowledgments

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Members of the Tower Brass are drawn from the Festival Orchestra and perform music for various brass ensembles from four to eight players — mostly from the Baroque or Renaissance periods. The Tower Music begins 30 minutes before the major orchestral/chorale concerts. The ensemble is directed by Wolfgang Basch who selects and organizes each evening's program.

Trumpets

Wolfgang Basch, *principal*
Catherine Murtagh
Kimberly Stewart

Horns

Glen Swarts, *principal*
Loren Tayerle

Trombones

Craig McAmis, *principal*
Suzanne Mudge
David Ridge

Timpani

Kevin Neuhoff



A Pilgrimage to the Bach Country

Bruce Lamott

If you want to see Europe by tracing the path of an 18th century musician, you'd better set aside a month or more to trek after Mozart, Handel, or Dr. Burney. To follow in the footsteps of J.S. Bach, however, requires only a week; Bach stayed quite close to home for all of his adult life (perhaps because childcare expenses were prohibitive), confining his activities to a small radius of cities and towns in central and northeastern Germany. Just as Bach learned the prevailing Italian and French musical styles "by correspondence," as it were, from scores and the foreign study of those around him, my understanding of Bach's life and musical environment — which I have been sharing with Festival audiences for years — has been gleaned from poring over biographies, photo plates, old engravings, and contemporary descriptions. I therefore greeted the prospect of spending Easter Week in Bach Country with anticipation second only to Dorothy's on the Yellow Brick Road.

I was not prepared for the topography of Saxony. Somehow, I had always expected Bach to live in a land of craggy vistas dotted with Saxon versions of Rhineland castles. But as we hurtled down the autobahn from Berlin to Leipzig early on Easter morn, the rising sun melted away the tulle fog to reveal the familiar landscape of the Sacramento Valley! The Germano-Polish plain (as it is known in the *Michelin Guide*) resembles nothing so much as the drive from Davis to Sacramento — flat, fertile, and foggy, with reforested windbreaks of white birch and pine standing young and tall like ranks of Prussian recruits.

The hub of our journey was Berlin, a city of rather negligible significance to Bach, though he did go there in 1717 on a harpsichord-buying spree. His concertos ended up there too, when Christian Ludwig, Margrave of the region of Brandenburg (whose capital city is Berlin), took them home to challenge his meager court orchestra. However, the name "Bach" was a household word in musical circles when Sebastian returned to Berlin in the 1740s, not through the fame of Bach the Father but because of Bach the (second) Son, Carl Philipp Emanuel. Emanuel introduced his 62-year-old father to his employer, the 35-year-old flute-playing King of Prussia, Frederick the Great, in the same week that the king's new palace, Sans-Souci, was completed in the Berlin suburb of Potsdam. With the gilded plaster barely dry in the music room, Bach tested out a newfangled Hammerklavier by Silbermann and improvised on a theme which he was later to present to the king as the *Musical Offering*.

Places like Potsdam make EuroDisney superfluous. The nine palaces (take *that*, Sleeping Beauty!) of this once-elegant town are surrounded by neighborhoods of extraordinary 18th century houses and villas begging for restoration. Over 900 buildings were erected there in the 30 years before Bach's visit. As the last Russian troops — vestiges of the Cold War — depart this summer and



Dresden: ruins of Frauenkirche, April 1994

photos by Bruce Lamott

ownership disputes are settled, the influx of Western capital may well turn Potsdam back into the rococo snuffbox of northern Germany.

A giant "Construction Ahead" sign should greet today's visitor to the former East Germany. There is no skyline that does not include a construction crane; rural parish churches and elegant palaces alike are caged in scaffolding, like a class of teenagers fresh from the orthodontist. The resurfaced autobahns rumble with endless convoys of massive trucks bearing slabs of prefabricated concrete buildings, heavy machinery, and consumer goods for the new shopping malls. Late-model cars far outnumber the occasional Trabant or Wartburg, the notoriously unreliable communist coupes which sputter in the slow lane. Mute and graffiti-encrusted guard towers watch powerlessly over the rubble which once was the no-man's-land between East Germany and West Berlin.

Construction sites must also have greeted Bach on his visits to Dresden, capital of Saxony, a city of opulence and conspicuous consumption. His visits to this "Florence on the Elbe" coincided with the magnificent building boom undertaken by Frederick Augustus I ("The Strong") and his son, Frederick Augustus II. With its French manners, Italian opera, Polish exoticism, and foreign diplomatic community, Dresden was as close to international travel as Bach ever got. Bach visited Dresden at least seven times in

A Pilgrimage to the Bach Country

24 years, to play the new Silbermann organs in the Sophienkirche and Frauenkirche, and, in 1731, to take his son Wilhelm Friedemann to the premiere of his friend Hasse's first Dresden opera. When the Hasses (Johann Adolf and his wife, the celebrated prima donna, Faustina Bordoni) in turn visited the Bachs in Leipzig, it must have seemed like the city mice were visiting the country mice; their combined salaries were 16 times that of the Thomas-kantor! In the hopes of an appointment to the elegant court, Bach dedicated the *Kyrie* and *Gloria* of the *B Minor Mass* (with its expensive orchestration and resume-like variety of compositional styles) to Frederick Augustus II, but received only an honorary title three years later. (Imagine the T-shirt: "My son took my best music to Dresden, and all I got was this lousy title.")

The extraordinary beauty of Dresden, captured in the paintings of Canaletto, has twice fallen victim to bombardment: first in 1760 at the hands of Frederick the Great (whose capacity for destruction was fortunately limited by the technology of warfare), and then in the senseless and unstrategic Allied bombing of 13-14 February 1945, which killed over 100,000 and destroyed 75% of the city.

The magnificent complex of the reconstructed Cathedral, the Semper Opera House, the Zwinger (the Louvre of Germany), the Castle, and other galleries surrounds the ruined shell of the Frauenkirche, at one time the largest Protestant church in Germany. Bach dedicated the Silbermann organ there with a 2-hour recital in 1736.



Dresden — sorted rubble of Frauenkirche — for rebuilding.

Today, nearly 50 years after its destruction, the Frauenkirche is arising from the ruins; a giant crane lifts stone after stone from the rubble while contractors painstakingly identify each piece with archeological precision, placing them in a complex of outdoor storage racks the size of a soccer field. There they will await reassembly (over the next twelve years) as a monument to the land which has waited a half-century for reunification.

The Catholic opulence of Dresden contrasts sharply with rural Cöthen, where the petty princes of Anhalt-Saxony established a provincial Calvinist imitation of the popular lifestyle of the French nobility. Bach's six years in Cöthen were perhaps the happiest in his life; his employer, Prince Leopold, was not only a generous patron, but an accomplished musician and family friend (he was a godparent to Bach's first Cöthen child and his namesake, Leopold August). A monument in the city park, notes that Bach's first wife, Maria Barbara (who died while Bach was away with the court orchestra in Carlsbad, now in the Czech Republic), was buried in the old cemetery which stood on the site.

Cöthen reminds me of California Central Valley towns like Winters or Woodland; it is a quiet rural town which does not even rate a mention in the *Michelin Guide*. A billboard proudly announces "Cöthen's Prominence": a monumental bust of Bach set next to an equally imposing glass of Cöthen's local beer. Across from the Bach monument, I had a hearty Saxon lunch — roast pork, red cabbage, and large gummy egg dumplings called *Klosse* — served by one of the many Bach impersonators I saw on the street. Rotund vendors, with the thick lips, puffy eyes, and ruddy cheeks and nose so familiar from Bach's portrait by Haussmann, sell vegetables in the marketplace around the twin-spired St. Jacob's Church.

Prince Leopold's sturdy little castle sits in the middle of Cöthen, surrounded by a lazy moat full of ducks. Finding both the town museum and the castle closed, I audaciously flashed my Carmel Bach Festival card, and a gracious historian from the city museum guided me to the newly restored court chapel where Bach married Anna Magdalena Wilcken in 1721. The tiny gallery contains a newly refurbished 18th century chamber organ, and below is a harpsichord similar to one Bach purchased in Berlin for the Prince.

Winding up the stairs of the twin-towered castle, we walked through the rooms where workmen were restoring the ornate plasterwork of the ceiling which witnessed Bach's lessons and rehearsal. At the top of the tower, we reached the refurbished *Spiegelsaal*, the intimate mirrored music-room which first heard the *Brandenburg Concertos*, the gamba sonatas, and the violin concertos, played by the Prince's resident orchestra of fourteen. Busts of Prince Leopold and Bach gaze across the room in abject

A Pilgrimage to the Bach Country

disbelief at the shiny white Bechstein piano standing between them.

My fellow traveler, Kip Cranna, whose Lutheran pedigree goes all the way back to the 16th-century relative, Lucas Cranach, Luther's portraitist, discovers that Bach Country is also Luther Country. This occasions a sidetrip to Wittenberg Castle, Luther's burial place on the banks of the Elbe. The wooden doors of the castle church, on which he tacked the 95 Theses which launched the Protestant Reformation, have long since been replaced by bronze doors on which his complete text is embossed. And the castle tower is emblazoned with the text of the battle hymn of the Reformation, *Ein feste Burg ist unser Gott* (A Mighty Fortress is our God).

Bach and Luther meet in the Ultimate Experience of our sojourn — Easter morning at Bach's St. Thomas Church in Leipzig. Unlike the other cities we visited, the focal point of this university town and commercial center is not a royal residence. Leipzig was a free city, run by a labyrinthine bureaucracy of elected and church officials that became the bane of Bach's existence. I quickly realized that my expectations of this city, where Bach spent the last 27 years of his life, were somewhat out of date — about 250 years, to be exact. While my Bach Festival lecture slides have included maps, cityscapes, and architectural drawings of Bach's environs, they fail to take into account the devastation of the Second World War as well as the toll exacted by industrial pollution, urbanization, and communist utilitarianism.

We catch our first glimpse of St. Thomas Church quite unexpectedly, like a long-awaited date caught off-guard running from the shower. Through the web of trolley wires, we spot the familiar knobby spire, sheathed in scaffolding and draped with the green debris net which now climbs like ivy up the side of every East German church and castle.

In front of the north door, a proud statue of Bach stands above a plot of daffodils and tulips, welcoming the visitor to a church whose ingratitude he has apparently forgiven. The rough, unfinished pine pews were nearly full a half-hour before the service, and the pastor (another Bach impersonator) unceremoniously directs parishioners to their seats. Most of the large congregation are of the pre-War generation. The stained glass which covers only part of the north aisle and apse is no match for the cold morning light which pours in from the clear windows; a dazzling gilded gothic altar gleams in the distance, seeming almost out of place in the otherwise dull gray interior. Before the altar and beneath the communion table is an imposing gravestone reading JOHANN SEBASTIAN BACH. This place of honor is a relatively recent one; his bones were transferred from the bombed St. John's churchyard after authentication in 1950.



Leipzig, Thomaskirche

From the gallery, the boys and men of the St. Thomas Choir, an institution dating from the beginning of the 15th century, ring out with an introit motet by Samuel Scheidt: *Surrexit Christus hodie* (Christ is Risen Today). As the organ intones the opening hymn, I recall the complaints made against Bach (and his fellow organists today) about ditching the singers in the congregation with convoluted harmonizations. The crown jewel of the morning liturgy is the fanfare of trumpets and timpani of the Gewandhaus Orchestra announcing the Cantata No. 31, *Die Himmel lacht! Die Erde jubilieret* (The Heavens laugh! The Earth jubilates). The superb orchestra and chorus resonate the length of the nave, the boys' voices soaring above the texture with a technical mastery that Bach's ragtag group (if we are to believe his complaints) rarely if ever achieved. The sermon has nothing to say that Bach has not already said better.

As we stand before Bach's grave at the communion, the choir begins the motet, *Lobet den Herrn*, and I experience an Easter vision of a different empty tomb. While fulfilling a lifetime wish to experience the presence of Bach in his own surroundings, I realized that it is the *music itself* — not the artifacts, not the manuscripts, not the landscape — which brings us closest to the spirit and genius of Bach. That experience can be relived wherever and whenever his music is performed. Especially in Carmel.

1994 Carmel Bach Festival Orchestra

Bruno Weil, Conductor

Violin

Elizabeth Wallfisch,
concertmaster
Malcolm Layfield,
assoc. concertmaster
Lori Ashikawa
Catherine Emes
Mary B. England
Cynthia Koppelman
Mary Manning
Amy Natzke
Cynthia Roberts,
principal second
Rafael Rishik
Susan Rishik
Misha Rosenker
Marilyn Sevilla
Elizabeth Stoppels,
assoc. principal second
Adriana Zoppo

Viola

Simon Oswell, *principal*
George Thomson,
assoc. principal
Meg Eldridge
Stephanie Railsback
Fidel Sevilla

Cello

Douglas McNames,
principal
Allen Whear,
assoc. principal
Paul Rhodes
David Starkweather

Bass

J. Warren Long, *principal*
Jeffrey Johnson
Andrew McCorkle

Flute

Damian Bursill-Hall,
principal
Robin Carlson

Oboe

Bernhard Heinrichs,
principal
Edward Benyas
Monica Johnson

Trumpet

Wolfgang Basch, *principal*
Catherine Murtagh
Kimberly Stewart

Trombone

Craig McAmis, *principal*
Suzanne Mudge
David Ridge

Bassoon

Jesse Read, *principal*
Britt Hebert

Timpani

Kevin Neuhoﬀ

French horn

Glen Swarts, *principal*
Loren Tayerle

Harpsichord and Organ

Paul Nicholson
Andrew Appel

Repetiteur, harpsichord, piano

Daniel Lockert



Festival Chorale and Chorus

Bruce Lamott, Conductor

Chorale

Soprano

Samela Aird Beasom
Mary Ellen Callahan,
Adams Fellow
Martha Cowan
Ina Heup
Marie Hodgson
Gillian Hoffman
Catherine McCord Larsen
Diane Thomas

Tenor

Kim Childs
Joseph Golightly
Robert Johnson
Donald Krehbiel
Benjamin Reckdahl
Todd Teske, *Adams Fellow*
Scott W. Whitaker

Alto

Linda Childs
Cathy E. Findley
Michelle Fournier
Kathie C. Freeman
Virginia Gnesa-Chen
Wanda Procyshyn,
Adams Fellow
George Sterne

Bass

Mark Stephen Beasom
Stan Engebretson
Paul Grindlay,
Adams Fellow
Robert A. Lewis
Paul Linnes
Burr Cochran Phillips,
Donald Wilkinson
Brian E. Vaughn

Chorus

Soprano

Nancy Carney
Lynette Culbert
Leberta Gray
Margaret Kylander
Jennifer Moore
Shirley Moore
Nancy Opsata
Dottie Roberson
Sheri Rose

Tenor

Norm Conrad
Jim Hull
John Koza
Patrick Lynch

Alto

Dorothy Bell
Cherry Campbell
Paula Crisler
Pat Hablutzell
Astrid Holberg
Barb Stock
Jean Widaman

Bass

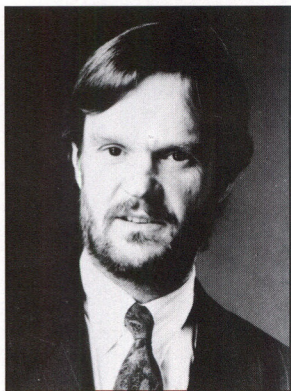
Rex Buddenberg
Jim Egan
Jim Heup
George McKechnie
Andrew Passell
David Russo
Brian Steen
Howard Straus
Don Trout



Artists

Andrew Appel, *harpsichordist*, founder of the Four Nations Ensemble, performs in recital throughout Europe and the United States and has taken part in many festivals including Spoleto in Italy and New York's Mostly Mozart Festival. Mr. Appel is on the writing staff at Lincoln Center and appears on National Public Radio as a commentator. His recordings of Bach works (Bridge Records) have received critical acclaim and he presently records for Classic Masters and Smithsonian.

Lori Ashikawa, *violinist*, lives in Chicago where she is active as a chamber musician and a member of the Chicago String Ensemble and the Symphony of the Shores. She has performed with the San Diego Symphony and the Chicago Symphony, and was a Berkshire Music Center Fellow at Tanglewood. Lori has also played Baroque Violin with the Los Angeles Baroque Orchestra and the Basically Bach Orchestra in Chicago.



Wolfgang Basch
Principal Trumpet

Wolfgang Basch was born in Wiesbaden and has appeared in concert throughout Europe, Israel, Japan, USA and South America. He has been guest of many festivals such as the Berliner Festwochen, London Bach Festival, Schleswig-Holstein Musik Festival, Israel Festival, Rheingau Musik Festival and Dubrovnik Festival. Mr. Basch has numerous recordings with orchestras such as the Orpheus Chamber Orchestra and the Bamberg Symphony for the labels BMG-Deutsche Harmonia Mundi, Koch-Schwann and Pro Arte.

Mark Beasom, *bass*, sings professionally with the L.A. Master Chorale, I Cantori, L.A. Music Center Opera and teaches music at Pasadena Waldorf School.

Samela Beasom, *soprano* began her career with the Roger Wagner chorale as a soloist in the Renaissance and Baroque repertoire, touring extensively throughout the United States and Japan. Ms. Beasom now appears in numerous Los Angeles ensembles including I Cantori, the L.A. Philharmonic, and the L.A. Music Center Opera. Ms. Beasom is the soprano for the critically acclaimed *A Musicall Dreame*, an ensemble of voices, lute and viol, which specializes in music of the Baroque.

Edward Benyas, *oboist*, is Principal Oboist and Associate Conductor of the Chicago Chamber Orchestra whose wind section he led through a concert tour of Germany. He has performed with the Chicago Symphony under Daniel Barenboim, the Milwaukee and Grant Park Symphonies, Music of the Baroque, and as soloist with "Bach Week in Evanston," and is on the faculty of the U. of Illinois at Chicago.



Damian Bursill-Hall
Principal Flutist

Damian Bursill-Hall is Principal Flutist with the San Diego Symphony and the San Diego Opera. This past year he held the position of Visiting Professor of Flute at Indiana U.

School of Music. Mr. Bursill-Hall has performed in recitals and concerts throughout Canada, England and the U.S., including an appearance at the Phillips Collection in Washington, D.C. His participation in festivals includes La Jolla Summerfest, Whistler International Mozart Festival and the Alaska Basically Bach Festival. He received his B.M. from the Eastman School of Music where he was a pupil of Joseph Mariano. He received a M.M. from U.C. San Diego.



John Butt
organist

John Butt was an organ scholar at King's College, Cambridge and continued his graduate studies of articulation markings in Bach's autograph manuscripts, receiving his Ph.D. in 1987. He was subsequently a lecturer at the U. of Aberdeen, a Fellow of Magdalene College, Cambridge and joined the faculty of U.C. Berkeley in 1989 as University Organist and Professor of Music. Cambridge University Press recently published his two books, *Bach Interpretation*, and a handbook on the *Mass in B Minor*. Another book will be published in 1994 on the German Baroque. Mr. Butt has made many appearances as a solo organist and harpsichordist in Britain and the U.S. Harmonia Mundi has recently released three of his recordings. His recording (with Elizabeth Blumentstock) of Bach's sonatas for violin and harpsichord is to be released this summer. As director of the U.C. Berkeley Chamber Chorus, he has participated in many concerts and recordings with the Philharmonia

Artists

Baroque orchestra for whom he has been guest conductor. He conducted the U.C. Chamber Chorus and the orchestra, Fiori Musicali of Bremen, at the 1993 Gottingen Handel Festival.

Mary Ellen Callahan, *soprano*. See Master Class Page.

Robin Carlson, *flutist*, is Second Flutist with the Memphis Symphony in Tennessee, although she is originally from Seattle.

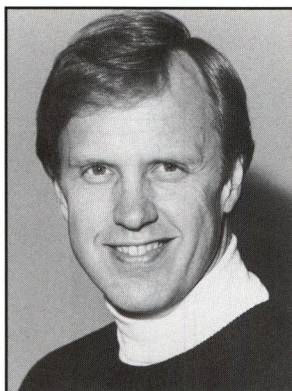
Kim Childs, *tenor*, has a master's degree in voice and chorale conducting and made his Dallas Opera debut last season in Rossini's *Semiramide*. This spring he was featured soloist in the Dallas Bach Society's *St. Matthew Passion*. In addition to being director of music for St. Monica School and Temple Shalom, he maintains a rigorous performance schedule including Sante Fe Desert Chorale and the Episcopal Cathedral of Santa Fe. In 1993 he was tenor soloist on two CDs.

Linda Childs, *mezzo-soprano*, is returning for her fourth season at the Carmel Bach Festival. A native of North Carolina, she performs as a soloist with various groups in the Southwest, including the Phoenix Symphony and the Phoenix Bach Choir. Ms. Childs recently sang at the Connecticut Early Music Festival in a joint recital of piano rags and spirituals with Ms. Betty Allen and John Metz. Currently, she is pursuing doctoral studies at Arizona State U. where she received an M.M. in Vocal Performance.

Martha Cowan, *soprano*, lives in Los Angeles with her musical daughters and husband, where she does extensive work in concert, film and recording as soloist and ensemble singer.

Margaret Eldridge, *violinist*, a native of San Rafael, studied viola performance at the U. of Michigan and at the S.F. Conservatory of Music. Miss Eldridge is currently a member of the Marin, Santa Rosa, Sacramento, and California Symphonies, and the Monterey String Quartet. She is also the assistant editor for *Strings Magazine*.

Catherine Emes, *violinist*, received her B.M. in violin performance from U.S.C. and continued her professional studies at Peabody Institute of Music. She was Rotating Principal with the New World Symphony under Michael Tilson Thomas, and is now Principal Second Violin with the Sarasota Opera and with the Northwest Indiana Symphony. She also plays with the Chicago Sinfonietta, Chicago String Ensemble and Bach Week Festival (Evanston, IL).



Stanley Engebretson
bass, lecturer

During the academic year Engebretson is a resident of Washington, D.C. where he directs the Choral Studies program at George Mason U. and is the Artistic Director of the Masterworks Chorus and Orchestra, and Director of Music at New York Avenue Presbyterian Church. Prior to coming East, he taught at the U. of Minnesota and within the U. of Texas system. An active guest conductor and lecturer, Engebretson holds performance degrees in Voice and Piano from the U. of North Dakota, and a D.M.A. in Conducting from Stanford. In addition, he has received several research awards and grants for advanced study in Aspen, S.F., N.Y. and Europe with internationally acclaimed conductors including Gregg Smith, Margaret Hillis, Roger Wagner, Eric Ericson, and Robert Shaw.

Mary England, *violinist*, is university trained, having earned B.M., M.A. and M.F.A. degrees. She has been a professional orchestral musician for twenty years, presently playing first violin in the San Antonio Symphony Orchestra. During the symphony season, Ms. England performs in the George Winters Chamber Orchestra. She is a founding member of the Carnelian String Quartet, which plays annual recitals and educational residencies. Ms. England also performs in the Sun River Music Festival in central Oregon.



Janina Fialkowska
pianist

Ms. Fialkowska's appearance is generously underwritten by Mr. and Mrs. Jephtha Wade.

Janina Fialkowska's recent engagements included a major North American tour in February 1993 with the Cracow Philharmonic Orchestra under Gilbert Levine that took her to Boston, Philadelphia, Detroit, Toronto, the Kennedy Center in Washington, D.C. and Avery Fisher Hall in New York. She also appeared in 1993 with the Royal Philharmonic Orchestra, both in London and on tour in England, and with the BBC Symphony Orchestra in London. In previous seasons the artist has appeared with the Chicago Symphony, the Cleveland Orchestra, the Detroit Symphony, the L.A. Philharmonic, the Minnesota Orchestra, the National Symphony, the Philadelphia Orchestra, the Pittsburgh Symphony and the Seattle Symphony, among others, as well as with all of the principal Canadian

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orchestras. She has won special recognition for a series of important premieres, most notably the world premiere performance of a newly discovered Liszt Piano Concerto, Op. Posthumous, with the Chicago Symphony in May 1990. She has also given the world premiere of a Piano Concerto by Libby Larsen with the Minnesota Orchestra and the North American premiere of the Piano Concerto by Sir Andrzej Panufnik with the Colorado Symphony. Janina Fialkowska has recently founded "Piano Six," a group of internationally renowned Canadian pianists who are committed to a ten-year program that will bring affordable important recitals to specific areas throughout Canada where classical music performances are a rarity. In October of 1994 she will join Bruno Weil to perform in Duisberg, Germany, where he is music director of the symphony.

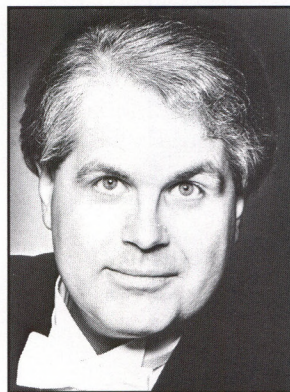
Cathy Findley, *alto*, is an Orff Schulwerk music specialist in Monterey Schools. She has been a soloist with Monterey County and Santa Cruz Symphonies.

Michelle Fournier, *mezzo-soprano*, is a regular member of the L.A. Music Center Opera Company, where she has appeared in over twenty-five productions. She made her solo debut with the L.A. Master Chorale and has also made two appearances with the Joffrey Ballet as guest vocalist. She is featured on the soundtracks of many motion pictures and on the recently released recording of *The King and I* with Julie Andrews and Ben Kingsley. She appeared on the 1993 Grammy Awards Show and has appeared as soloist with San Luis Obispo Mozart Festival, I Cantori, Palisades Symphony and Bakersfield Symphony.

Kathie Freeman, *alto*, has been a professional musician and actor in L.A. for 30 years — from music supervisor for TV to soloist for the L.A. Bach Festival: currently soloist and assistant conductor and music coordinator for First Congregational Church in L.A.

Virginia Gnesa-Chen, *soprano*, is a graduate of the U. of the Pacific and Lone Mountain College. She has sung professionally with The California Choral Company, Townsend Opera Players, Marin, Oakland and Stockton Operas and has appeared in concerts at Old First Church in San Francisco. She also directs her own opera and musical productions.

Joseph Golightly, *tenor*, pursues a professional singing career in L.A. with I Cantori and the L.A. Master Chorale.



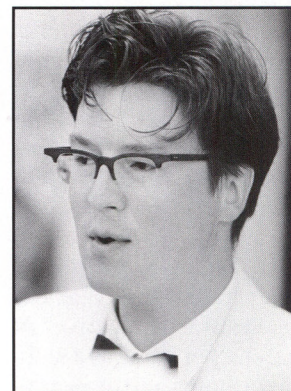
David Gordon
tenor, Master Class Director

Mr. Gordon's appearance is made possible by the Virginia Best Adams Endowment Fund.

David Gordon is a Pennsylvania native. He has appeared recently in nearly eight centuries of music with the orchestras of Philadelphia, Cleveland, San Francisco, Toronto, Paris, Lisbon, and Prague among others. His operatic repertoire includes 56 roles and he has sung more than 600 performances with such companies as the S.F. Opera, Metropolitan Opera, Chicago Lyric Opera, and the Hamburg Staatsoper. He is especially regarded as a stylish and communicative Bach singer. David Gordon's recordings (London, Decca, Telarc, RCA Red Seal, Nonesuch, Delos, Dorian) include CDs of Bach's *Magnificat* with Robert Shaw and the Atlanta Symphony, *Acis and Galatea* with the Seattle Symphony and Stravinsky's *Pulcinella* with Christopher Hogwood and the St. Paul Chamber Orchestra.

Paul Grindlay, *bass*. See Master Class Page.

Britt Hebert, *bassoonist*, received his formal training at the Eastman School of Music and the Cleveland Institute of Music. Among the organizations Mr. Hebert has performed with are the Louisville Orchestra, the Aspen Festival, the Metropolitan Opera Orchestra, the Guadalajara and National Orchestras of Mexico, the Ohio Chamber Orchestra and the Baldwin-Wallace Bach Festival. Currently, Mr. Hebert plays with the San Diego Chamber Orchestra and is an active, free-lance, recitalist and bassoon teacher in the San Diego area.



Bernhard Heinrichs
Principal Oboist

Bernhard Heinrichs is Principal Oboist with the Zurich Opera. He has made several recordings with the Arcis Quintet for Harmonia Mundi, as well as having won many international prizes. He was solo oboist for the world tour of the Vienna Chamber Orchestra in 1990, playing in Russia and Japan as well as the U.S.A.

Ina Heup, *soprano*. For the past twenty years, Ina has enjoyed a dual career as singer and music educator. She has been active in opera, oratorio, and as a recitalist and church soloist. She has sung with the Chicago Symphony Chorus under the direction of Margaret Hillis, James Levine and James Conlon. Ms. Heup teaches elementary vocal music and is Artistic Director of a 165-voice children's choir in Naperville, Illinois.

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John Hajdu Heyer

program notes, pre-concert talk

Dean of the College of Fine Arts at Indiana U. of Pennsylvania, has recorded as a conductor and published as a writer on music. Heyer holds a bachelor's degree from DePauw University and a Ph.D. from the U. of Colorado. He has taught and chaired the music department at U.C. Santa Cruz. While a student in Paris with Nadia Boulanger (1969-70), Heyer began his exploration and study of French sacred music from the time of Louis XIV. His scholarly work includes critical editions of music by Lully and Gilles, contributions to *The New Grove Dictionary of Music and Musicians*, and other articles on Baroque music. He is editor of the first post-war collection of scholarly studies on Lully, *Jean-Baptiste Lully and the Music of the French Baroque*. He has twice received the Noah Greenberg Award from the American Musicological Society for "distinguished contribution to the study and performance of early music."

Gillian Hoffman, *soprano*, has made appearances with many organizations including I Cantori, Eugene Opera, Denver Center Theatre Company, Denver Symphony, and Academy in the Wilderness. She enjoys singing a variety of styles and is delighted to be a part of the Carmel Bach Festival.

Marie Hodgson, *soprano*, is pleased to be returning for her second year as a member of the Carmel Bach Festival Chorale.

Monica Johnson, *oboist*, performed the Mozart Concerto with the St. Louis Symphony Orchestra as Concerto Winner when she was fifteen and began substituting with that orchestra while still in high school. As an undergraduate at Oberlin Conservatory she won several awards and appeared as soloist at Carnegie Hall and the Kennedy Center in Bach's *Concerto for Oboe and Violin* with the New York String Orchestra under Alexander Schneider. She also began

studying Baroque oboe at Oberlin. She has been a member of the National Repertory Orchestra, has attended the Norfolk Chamber Music Festival, and was awarded a fellowship to Tanglewood in 1993. Currently an M.M. candidate at Juilliard, she has appeared with the Lincoln Center Chamber Music Society and the Brandenburg Collegium.

Jeffrey Johnson, *double bassist*, received a B.M. from the U. of Montana and an M.M. from the Eastman School of Music. He also attended the Cleveland Institute of Music. His major teachers were James Van Demark, Stuart Sankey, David Pearlman, and Frank Diliberto. He was Principal Bass of the San Antonio Symphony, and is now a member of the Oregon Symphony. He has participated in numerous summer festivals — including the Aspen Music Festival, the Chautauqua Festival, the Colorado Music Festival, and the Round Top and Sunriver Festivals.

Robert Johnson, *tenor*, holds his B.M. from the U. of the Pacific, and M.M. and D.M.A. degrees from Arizona State U. He has served as the Director of Choral Activities at universities in the Republic of Korea and Puerto Rico. He is currently Director of Choirs at the Buckley School in Sherman Oaks. Also, he is the Director of Music at St. Martin of Tours Catholic Church in Brentwood.

Cynthia Koppelman, *violinist*, has performed Renaissance through Classical music with period instrument ensembles in the Midwest and western states. A former resident of Chicago, she performed with the City Musick and Basically Bach orchestras, was Principal Violinist of the Harwood Early Music Ensemble and Kansas City Early Music Consort, helped to create a faculty early music ensemble at Chicago Musical College, and was a founding member of Orpheus Band, a 17th-century string ensemble co-directed by members of the Newberry Consort. Ms. Koppelman has been a frequent guest of

Chicago radio, performing music from the 17th through the 19th centuries. She graduated with distinction from Indiana U. where she was Associate Instructor of Baroque Violin. She performs with Chiron Baroque, and the Magnificat, Philharmonia and L.A. Baroque Orchestras. She has served on the faculty of Chicago Musical College, and has lectured at Mills College.

Donald Krehbiel, *tenor*, has been a frequent performer with the Dallas Bach Society both as a chorister and soloist. He has been heard as tenor soloist in Handel's *Messiah*, Monteverdi's *Vespers*, J.S. Bach's *Magnificat* and *Coffee Cantata*, and Mozart's *Mass in C Minor*. He has also recently performed with the Robert Shaw Festival Singers, New Mexico Symphony, Handel/Haydn Society of Austin, and Texas Baroque Ensemble. Mr. Krehbiel serves as Choir Director/Organist of First Unitarian Church of Dallas.



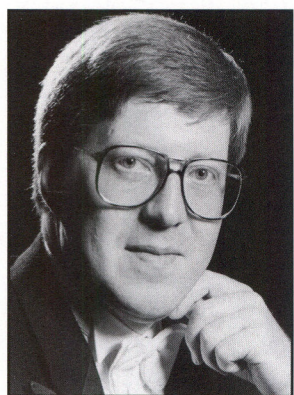
Rosa Lamoreaux
soprano

Rosa Lamoreaux is featured regularly at the Bethlehem Bach Festival and in festivals in Leipzig, Berlin and Halle, Germany. Her recent engagements include a national tour with "Music from Marlboro," while her recent Bach performances include the *St. John Passion*, the *Peasant* and *Coffee Cantatas* with Bethlehem Bach Festival and the *B Minor Mass* there, as well as with the Philadelphia Bach Society and at the National Cathedral with the Cathedral Choral Society.

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Many performances of Ms. Lamoreaux have been broadcast on National Public Radio including a recital at the Kennedy Center, Bach cantatas at the Bethlehem Bach Festival, *Spain in the New World* with Hesperus (a recording nominated for a Grammy), and Bach's *Christmas Oratorio* with the Smithsonian Chamber Orchestra. Ms. Lamoreaux co-chairs the Voice Department at the Levine School of Music in Washington, D.C.

Catherine McCord Larsen, soprano, is a soloist and chamber music singer specializing in the Renaissance, Baroque and contemporary periods and working in the L.A. area.



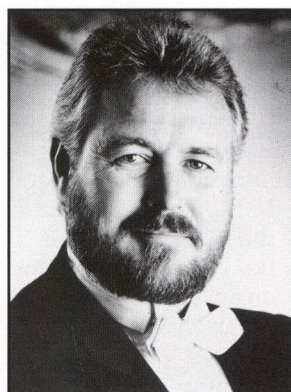
Malcolm Layfield

Associate Concertmaster

Malcolm Layfield is the founder and director of the Goldberg Ensemble and leader of the London Bach Orchestra. He has organized and run many festivals in England and France. As well as being senior tutor in violin at the Royal Northern College of Music, in Manchester, England, Mr. Layfield is also violin tutor and chamber music coach at Chetham's School of Music, and strings adviser to the Department of Music at the U. of Huddersfield. From 1975 to 1979 he was Concertmaster of Snape Maltings Training Orchestra, where he worked closely with Mstislav Rostropovich and Imogen Holst. This was followed in 1980 by two concurrent positions as Concertmaster of the City of London Sinfonia and of the Manchester Camerata. As a conductor he has appeared at many festivals through-

out Europe, South America and the Far East, including directing a gala concert with Ileana Cotrubas and Audrey Hepburn which was broadcast on television worldwide. He has made many recordings as a conductor with the Goldberg Ensemble and the London Bach Orchestra and as Concertmaster with the City of London Sinfonia, the Orchestra of St. John's Smith Square and the Scottish Chamber Orchestra. Mr. Layfield made his Carnegie Hall debut in April 1994 playing Mozart's Violin Concerto in A Major. He plays on a 1768 Gennaro Gagliano violin.

Robert Lewis, bass, retired from the aerospace industry in 1991 and now pursues his longtime avocation as a singer on a professional basis. A member of the L.A. Master Chorale, participation in movie soundtracks, church and synagogue music along with Carmel Bach Festival have made for a wonderful retirement.



Daniel Lichti

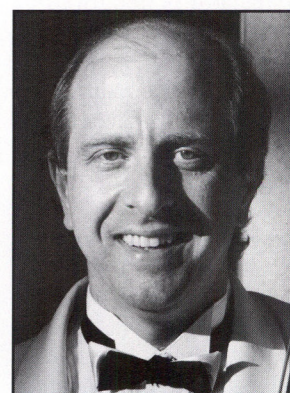
baritone

Daniel Lichti was born in Ontario and studied in Canada and West Germany. He has been the recipient of numerous grants and awards, most recently a Juno nomination for his recording, *Songs of Hugo Wolf*, as the best classical solo album in 1993 and its selection of Gramophone magazine as one of the "Best of the Quarter," sharing that honor with the Berlin Philharmonic. In 1994-95 Mr. Lichti has engagements with many symphonies and Bach festivals and choirs, including a tour of Germany with the Bach

Choir of Bethlehem singing Bach's *Mass In B Minor* in Berlin, Leipzig, Munich and other cities. Last summer's Carmel Bach Festival lieder concert with Janina Fialkowska of Schubert's *Schwanengesang* was taken on tour in Canada followed by a recording scheduled for release this summer. During the 1994-95 season they will tour Canada with the July 27th Carmel Bach Festival Adobe concert program of lieder by Brahms, Beethoven and Schumann.

Paul Linnes, bass, a frequent soloist for both concert and opera, was chosen as a finalist in both the 1992 and 1993 S.F. Opera Center Auditions and most recently as one of the Western Regional Finalists in the Metropolitan Opera Council National Auditions.

Daniel Lockert, pianist, harpsichordist, trained at U.S.C. and went on to accompany Metropolitan opera singers and locally, at the Schwabacher Debut Recital Series. He has been on the accompanying staff of Chapman College, The Juilliard School and Aspen Music Festival as well as S.F. Opera, Opera San Jose and the S.F. Conservatory. Daniel was the only American finalist at the 1st International Accompanying Competition in Den Hague.



J. Warren Long

Principal Double Bassist

J. Warren Long is a native of Seattle and has been a member of the Vancouver Symphony for twenty years. His principle teachers include Eugene Levinson and Orin O'Brien of

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the New York Philharmonic, Roma Vaysapir and Kenneth Friedman. An active chamber musician, Warren has just completed a solo recital and a live radio performance of the Rossini Duetto for the CBC.

Mary Manning, *violinist*, studied modern and Baroque violin with Marilyn McDonald at Oberlin Conservatory, where she participated in the Baroque Performance Institute. She is currently a member of the Portland Baroque Orchestra, the Pacific Baroque Orchestra in Vancouver B.C. and the newly formed Seattle Baroque Orchestra. In Seattle she performs regularly with Gallery Concerts on period instruments in both the Baroque and Classical repertoire. She has performed and recorded with the Smithsonian Chamber Orchestra and recently performed with the touring Brandenburg Ensemble of New York with Anthony Newman.

Craig McAmis

Principal Trombonist

Craig McAmis occupies that position with the S.F. Ballet and is also a member of the Marin Symphony. Craig received his M.M. from the New England Conservatory in Boston. He has toured throughout the U.S. and Africa and has performed at the Festival de due Monde in Spoleto, Italy.

Andrew McCorkle, *double bassist*, received his B.M. from Long Beach State where he studied with Abe Luboff. He is Assistant Principal Double Bass with the Santa Rosa Symphony and freelances in the Bay Area. He has played with the Sacramento, Marin, San Jose and Oakland East Bay Symphonies and teaches bass at Aptos Middle School in San Francisco.



Douglas McNames

Principal Cellist

Douglas McNames was named one of Delaware's "Outstanding Artists" in 1985. As a member of the Delos Quartet, he appeared regularly throughout the country and abroad. As soloist in recital, he has performed the complete works for cello and piano of Beethoven with pianist Michael Steinberg. A member of many chamber music groups, Mr. McNames is a founding member of "The Tenor Clef Dwellers" and the Trio Fervore. He is a regular substitute player with the Philadelphia Orchestra and performs with such ensembles as Concerto Soloists of Philadelphia, The Opera Company of Philadelphia, the Mid Atlantic Chamber Music Society and The Grand Chamber Players. He has also been a member of the Santa Fe Opera Orchestra and the Cassela Quartet, winners of the 1983 Fischoff National Chamber Music Competition. Having turned to performance of Baroque music on original instruments in 1989, Mr. McNames is in demand by such ensembles as Philomel, The Bach Society of Philadelphia and the Philadelphia Classical Orchestra and is heard regularly as soloist, recitalist and conductor with Brandywine Baroque. He has recorded on the Spectrum, Etcetera, Epiphany, Centaur and Flying Fish labels.

Suzanne Mudge, *trombonist*, is a freelance player in the S.F. Bay Area, and is Principal Trombonist of the Women's Philharmonic and Modesto Symphony, and a member of the Quercus Brass Quintet. In addition,

she performs with the San Jose Symphony, Diablo Ballet Orchestra, and the Berkeley, Marin, and Monterey Symphonies. In 1993, she played the world premiere of David Jaffe's work, "No Trumpets, No Drums" for trombone, organ, and percussion at Stanford. She holds a B.M. from U. of the Pacific and an M.M. from the U. of Arizona. In her spare time she is pursuing a mathematics degree.

Catherine Murtagh, *trumpet*, holds

a B.M. from the U. of the Pacific Conservatory where she was winner of the Commencement Concerto Competition. Ms. Murtagh plays with many Bay Area musical organizations including the S.F. Symphony and Opera, Western Opera Theater and the Marin and Berkeley Symphonies. She also plays with the Oakland Ballet and the San Jose and Monterey Symphonies.

Amy Natzke, *violinist*, is a graduate of the Oberlin Conservatory and the U. of Michigan. She has been on the faculty of the Interlochen All-State Program, and has performed as concertmaster of the Oberlin Orchestra and the Concert Orchestra of the Aspen Music Festival. Ms. Natzke is currently active as a teacher and orchestral musicians in the Ann Arbor - Detroit area.

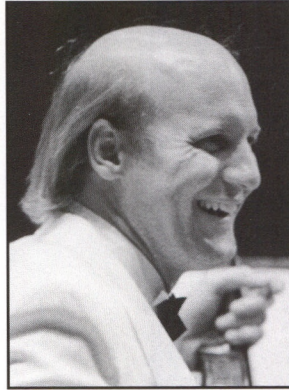
Kevin Neuhoff, *timpanist*, is Principal Percussionist with the Marin and Vallego Symphonies, timpanist with Berkeley and Fremont Symphonies and a regular guest with San Francisco, Oakland and Sacramento Symphonies.

Artists



Paul Nicholson
harpsichordist, organist

Paul Nicholson studied piano and organ in his native Liverpool before starting harpsichord lessons when he became a pupil at Dartington College of Arts, prior to reading Music at the U. of York. He is closely associated with the viol consort "Fretwork" and the Guildhall String Ensemble, and is himself a member of The Orchestra of the Age of Enlightenment, the Locatelli Trio, and Le Nouveau Quatuor. His breadth of activity as an early-keyboard specialist is mirrored in his frequent performances on BBC Radio 3, for whom he has recorded music ranging from a 14th-century organ mass to Mozart sonatas for fortepiano and violin (with Elizabeth Wallfisch). Paul is also a recording artist for Hyperion Records and can be heard on disc of solo keyboard music by Roseingrave, the Arne Keyboard Concertos — in which he directs the Parley of Instruments Baroque Orchestra from the keyboard, and of Linley's "Shakespeare Ode" for Choir Orchestra and Soloists, in which he directs from the harpsichord. Future Hyperion projects include more work as director with the Parley of Instruments in both solo concertos and in vocal and choral music, and solo discs of the music of Peter Philips and Handel's harpsichord suites. Paul is now co-director, with its founder Denys Darlow, of the London Handel Orchestra, and made his debut as such in the annual London Handel Festival in April of 1993.



Simon Oswell
Principal Violist

Simon Oswell studied with Jan Sedivka (U. of Tasmania), Janos Negyesy (U. of California, San Diego) and Donald McInnes (U.S.C.). Born in Brisbane, Australia, Simon has travelled extensively, performing as soloist and chamber musician in Australia, Europe and Asia. His appointments have included: founding member Petra String Quartet, Principal Violist Queensland Philharmonic Orchestra, and Professor of Viola, U. of Tasmania. Mr. Oswell currently divides his time in L.A. between his favorite past-time, chamber music, and the studio music business, having played on the soundtracks to movies such as *Aladdin*, *The Paper, Mrs. Doubtfire*, and *Schindler's List*.

Burr Cochran Phillips, bass-baritone, lives in Fort Worth where he is Visiting Professor of Voice at the U. of Texas at Arlington. He has performed with the opera companies of Dallas, Houston, Ft. Worth, Tulsa, Santa Fe and Chautaugua.

Wanda Procyshyn, mezzo-soprano. See Master Class Page.

Stephanie Railsback, violist, lives in San Francisco, freelances in the Bay Area, and is a member of the Sacramento Symphony.

Jesse Read, Principal Bassoonist, (see Festival Staff Page)

Benjamin Reckdahl, tenor, was a 1992 Adams Fellow. He received his B.A. in music from Occidental College where he performed roles in productions and has given solo recitals. He has sung as soloist with L.A. churches and was awarded the Isabel and George Fullerton Scholarship presented by the Glendale Symphony Orchestra Association as well as their Wilda Chipman Bernard Voice Award for 1989. He was a semi-finalist in the L.A. Young Artists' Competition.

Kimberly Reighley, flutist, performs with the Delaware and Reading Symphonies and substitutes with the Philadelphia Orchestra. She plays Baroque flute with the Brandywine Baroque Ensemble.

Paul Rhodes, cellist, is a native of the S.F. Bay Area and has performed with the San Jose, Berkeley, Marin and Monterey County Symphonies. He recently received the M.M. in cello performance from the U. of Texas at Austin, where he now lives and serves as Acting Principal Cellist of the Austin Symphony and Lyric Opera Orchestras.

David Ridge, bass trombonist, holds that position with the S.F. Opera Orchestra and has performed with the S.F. and California Symphonies. Before coming to S.F., David was a member of the Charleston Symphony Orchestra and performed frequently with other orchestras in the South East, including the Alabama, North Carolina, Savannah and Virginia Symphonies. He performed with the Spoleto Festival Orchestra in the U.S. and Italy, as well as with orchestras in Austria and France, and spent a year touring with *Les Misérables*. He holds a B.M. and M.M. from the New England Conservatory of Music and a professional studies diploma from the Mannes College of Music in New York.

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Rafael Rishik, *violinist*, is a member of the L.A. Music Center Opera Orchestra, the Long Beach and Pasadena Symphony Orchestras and is involved extensively with the movie studio recording industry. Highlights of his recent career include being a guest artist with the Apple Hill Chamber Players, Guest Concertmaster of the Virginia Symphony Orchestra, an Israeli tour with the Zichron Piano Trio and a tour of the U.K. and California as a member of the Young Artists String Quartet in residence at U.C. Santa Barbara. Mr. Rishik's musical education was at The Juilliard School, Indiana U., and U.C. Santa Barbara. His teachers have been Stuart Canin, Romy Shevclov and Sally Thomas.

Susan Rishik, *violinist*, received a B.M. from Indiana U. and is completing the M.M. at U.C. Santa Barbara. Her teachers have included Heiichi Ohyama, Tadeusz Wronski, Henryk Kowalski and Stuart Canin. As a member of the Anacapa String Quartet, in residence at U.C. Santa Barbara, Susan has performed throughout California and the U.S. and participated in numerous chamber music festivals and workshops. Her past chamber music coaches include the Colorado, Muir, Mendelssohn and Juilliard String Quartets as well as members of the Guarneri, Amadeus, Vermeer, Fine Arts, and Stanford Quartets. She can be heard on the CRI label in a recording of William Kraft's "Quartet for the Love of Time."



Catherine Robbin
mezzo-soprano

Catherine Robbin enjoys a reputation far beyond her native Canada, having performed with leading conductors in New York, Chicago, Washington D.C., London, Lisbon, Paris and Stuttgart. At ease in a wide range of vocal music, she is particularly noted for her interpretations of Baroque and Romantic literature. Last season Miss Robbin joined Tafelmusik on tour throughout Japan performing Handel and Vivaldi cantatas. She was heard in Quebec, Toronto and Vancouver in Handel's *Messiah*, which she performed at Covent Garden under John Eliot Gardiner in the 250th anniversary celebration of the first London performance. Her numerous recordings range from Beethoven's *Missa Solemnis* with the English Baroque Soloists and Monteverdi Choir (J.E. Gardiner/DGG) which was named Record of the Year by *Gramophone Magazine*, through Haydn's *Stabat Mater* (Pinnock/DGG) which won the Grand Prix du Disque in Europe, to Mahler's *Kindertotenlieder* for the CBC. She has also recorded Berlioz' *Melodies* (Gardiner/Erato) and *Beatrice and Benedict* (Nelson/Erato — 1993 Grand Prix winner), Handel's *Belshazzar* (Pinnock/DGG Archiv), *Floridante* with Tafelmusik (Curtis/CBC — winner of the 1993 Juno Award and *Messiah* (Gardiner/Telarc — 1993 Grammy Award nominee).

H.C. Robbins Landon

program notes

Professor Howard Chandler Robbins Landon founded the Haydn Society and was special correspondent for *The Times* from 1957 until 1961. He holds many professorships in the U.S. and the U.K. and several awards from the Austrian government. He has written dozens of scholarly books, edited many others, and created many TV programs for the BBC on composers from Vivaldi through Beethoven. Although he was worked with several recording companies as artistic advisor and writer of notes, as of 1992 he is under exclusive contract to SONY Classical as artistic supervisor of the new complete recordings with Tafelmusik, conducted by Bruno Weil, of all Haydn's symphonies and a large selection of religious music. Professor Landon recently won Europe's most prestigious music award from Siemens.

Cynthia Roberts, *Principal Second Violinist*, has appeared as soloist with the Boston Pops, Cincinnati Chamber Orchestra, Boston Civic Symphony, and numerous other orchestras. She has performed with several of the leading period instrument ensembles, including Tafelmusik, Smithsonian Chamber Players, and the London Classical Players. Ms. Roberts studied with Joseph Silverstein at the New England Conservatory and with Josef Gingold at Indiana U. She has recorded for Sony, Deutsche Harmonia Mundi, Newport Classics, and Omega.

Misha Rosenker, *violinist*, studied with Michael Rosenker, Josef Gingold, and Sidney Harth and was educated at Indiana U. and Yale. He is active as a recitalist and chamber music performer and has been heard over NPR.

Artists



Shari Saunders
soprano

Shari Saunders received her B.M. and M.M. degrees from the U. of Montreal and has been the recipient of numerous awards, including the Benson and Hedges award from the Edward Johnson Foundation, the Floyd S. Chalmers Foundation Award and first prize in the Canadian Mozart Singers Competition. Her career ranges from opera, operetta and Broadway, to lieder and oratorio, and she has sung engagements with many Canadian opera companies and symphonies. In the U.S. she has appeared as guest soloist with the Boston, Cincinnati and Indianapolis Symphonies and the Rochester Philharmonic. A Pro-Arte recording titled *Best of Broadway* features Shari and she sang the Canadian premiere of Lloyd Webber's *Requiem*.

Fidel Sevilla, violist, Orchestra Personnel Manager, (see Staff page).

Marilyn Sevilla, violist, met her husband, Fidel, at the Carmel Bach Festival in 1967. She is Concertmaster of the Nevada Opera, Associate Concertmaster of the Reno Philharmonic and a founder and Principal Second Violin of the Reno Chamber Orchestra.



Mika Shigematsu
mezzo-soprano

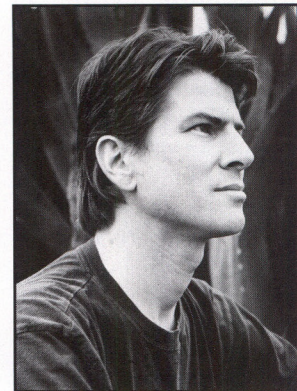
Mika Shigematsu joins the cast of the Festival's *Xerxes* as part of her training program with the San Francisco Opera Center where she is an Adler Fellow. She is from Osaka, Japan, where she received her B.M. from Osaka College of Music and in 1982 was made a member of the Nikikai Opera Company. She has won several prizes and competitions allowing her to tour abroad and as a participant in the 1991 Merola Opera Program she was awarded the Poetz Memorial Award at the Grand Finals Concert. She was invited to return to Merola in 1992 and was once again awarded the Poetz Memorial Award at the conclusion of the program.

David Starkweather, cellist, teaches at the U. of Georgia. A semifinalist in the 1986 Tchaikovsky Competition, he has been featured on NPR's *Performance Today* and in an hour-long nationwide PBS recital. Dr. Starkweather studied at Eastman School and SUNY Stony Brook and spent 1985 in Switzerland, working with Pierre Fournier.

George Sterne, tenor, sings with the L.A. Master Chorale, L.A. Music Center Opera, and studies and teaches at UCLA.

Kimberly Stewart, trumpet, lives in Memphis, Tennessee where she plays with the Memphis Symphony.

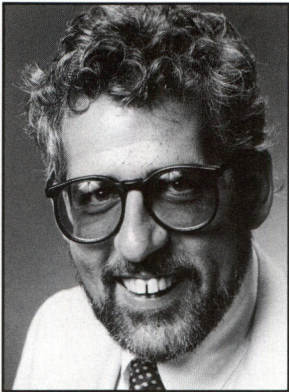
Elizabeth Stoppels, Associate Principal Second Violin, received degrees in violin performance from the Oberlin Conservatory and the Eastman School of Music. Since 1990, she has been a member of the San Antonio Symphony. Before that Beth was Assistant Principal Second Violin of the Jacksonville (FL) Symphony and the Principal Second Violin of the Virginia Symphony and the Virginia Opera.



Glen Swarts
Principal French Horn

French Hornist and composer Glen Swarts returns to the Carmel Bach Festival for his eleventh season following a year's absence which has been punctuated with numerous musical successes. First and foremost was the premiere of his *Concerto for Horn* in 1993 with the Berkeley Symphony Orchestra to wide critical acclaim. Also in 1993, Glen performed in France with the Opera de Lyon as solo horn in the premiere of Claude Debussy's *Rodrigue et Chimène*. The recording of the opera was made during a return to France and is scheduled for release in 1994. In January Glen made his Southern California debut in a recital which featured the premiere of his *Notturmo Breve for Solo Horn*. In 1991, Swarts' Trio for Brass Instruments was premiered at the prestigious Summit Brass Festival in Keystone, Colorado. His *Concerto for Country Fiddle* will be premiered next season with the Berkeley Symphony.

Artists



Albert Takazauckas
Stage Director

Albert Takazauckas is the recipient of numerous awards and distinctions including a Fellowship of the National Endowment for the Arts. He has received six Bay Area Critics Association Awards, the Cable Car Award and numerous Dramalogue awards. Most recently he received the 1992 Dramalogue award for Best Director for the play *Heroes and Saints*. Mr. Takazauckas is Resident Director for the American Conservatory Theater for whom he directed Kaufman and Hart's *Light Up the Sky* in the spring of 1994.

Loren Tayerle, *French horn*, is active in the Bay Area as a hornist and conductor. He is Principal Horn of the S.F. Opera Center's Western Opera Theater and Assistant Principal of the Marin Symphony. Loren has performed with the S.F. Symphony and Ballet. This season Loren has conducted the S.F. Concerto Orchestra and made his debut with the Berkeley Symphony.

Todd Teske, *tenor*. See Master Class Page.

Diane Thomas, *soprano*. See Festival Staff Page.

George Thomson, *violinist*, is known to Bay Area audiences for performances of new as well as old music, both as violist and violinist. He performs with American Bach Soloists and Philharmonia Baroque Orchestra, and he is a founding member of the San Francisco-based new music ensemble EARPLAY. Also an

accomplished conductor, he has appeared with the Berkeley Contemporary Chamber Players, Berkeley Contemporary Opera, EARPLAY, and Composers Inc. He is Music Director of the Prometheus Symphony, a community orchestra affiliated with Merritt College in Oakland, California.

Brian Vaughn, *bass*, is a 1987 graduate of Oberlin Conservatory of Music and Director of Choral Activities at The Brentwood School. He is music director at Woodland Hills Community Church.



Elizabeth Wallfisch
Concertmaster

Elizabeth Wallfisch gave her concerto debut at the age of 12, before leaving her native Australia to study at England's Royal Academy of Music where she won many prizes including the President's Prize. She won the first Franco Gulli Senior Prize for violin at the Accademia Chigiana in 1982 and was joint First Prize winner of the Mozart Memorial Prize the same year. At the 1974 Carl Flesch Violin Competition she was awarded the prize for the most outstanding performance of Bach. Elizabeth Wallfisch undertakes a busy schedule of concerts, recordings and broadcasts both as a concerto soloist, often directing from the violin, and as a recitalist with The Locatelli Trio which she founded in 1989. She is one of the players who regularly leads the Orchestra of the Age of Enlightenment. She has recorded the complete violin concertos of Bach and Haydn, including those reconstructed from Bach's harpsichord concertos in D

Minor and in G Minor, and the Haydn *Sinfonia Concertante*, on the Virgin Classics "Veritas" label with the OAE.

Allen Whear, *Associate Principal Cellist*, a graduate of the New England Conservatory and Juilliard, is Principal Cello of the Mid-Atlantic Chamber Orchestra. A recipient of the ITT International Fellowship, he studied with Anner Bylsma in Amsterdam. He has performed with the Mozartean Players, Music Antigua Koln, and the Barros Classical Consort, a fortepiano trio. He recently toured as solo continuo player with the Vienna Choir Boys. He has recorded on Polydor, Omega, Music Masters and Newport Classics labels.

Scott Whitaker, *tenor*, has been an active performer in Los Angeles since 1982, after earning an M.A. in Historic Performance Practice from Stanford. He has performed and recorded a broad range of repertoire from the 12th to the 20th centuries.

Donald Wilkinson, *baritone*, enjoys a career in recital, concert, opera, oratorio, and contemporary music. He has appeared as soloist with the symphony orchestras of Pittsburgh, Jacksonville, and Vermont, and in 1991 he made his Boston Symphony Orchestra debut in *Salome* with Seiji Ozawa conducting. He has also appeared with Christopher Hogwood and the Handel and Haydn Society, Philadelphia Bach Festival, Washington Bach Consort, and Colorado's Breckenridge Music Festival. A member of Boston's Emmanuel Music since 1984, he has performed over 100 of Bach's sacred cantatas. He was a 1993 Adams Fellow.

Adriana Zoppo, *violinist*, performs frequently throughout Los Angeles as orchestra, studio, and chamber musician. In addition to maintaining a private teaching studio, she performs on Baroque violin with the L.A. Baroque Orchestra and the L.A. Baroque Players, with whom she has appeared as soloist locally and on tour. Ms. Zoppo received her degrees from the U.S.C. and the U. of Michigan.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1994 Season

(For detailed programs see appropriate page in program section.)

WEEK ONE

Saturday, July 16

- 2 p.m. Lecture, Carpenter Hall, Free
- 5:30 p.m. Gala Dinner, Carmel Women's Club, \$75
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Opening Night Concert, Bach and Shostakovich, Theater

Sunday, July 17

- 1 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 1:30 p.m. Tower Music, Terrace, Free
- 2 p.m. Concert, *Mass in B Minor*, Theater

Monday, July 18 - Keyboard Day

- 10:00 a.m. Open Rehearsal, Theater, Free
- 10:30 a.m. Harpsichord Recital, All Saints Church
- Noon- Adams Vocal Master Class,
- 2 p.m. Carmel Presbyterian Church, Free
- 2:30 p.m. Organ Recital, Carmel Mission Basilica
- 8 p.m. Piano Evening with Janina Fialkowska, Theater

Tuesday, July 19

- 10:00 a.m. Open rehearsal, Theater, Free
- 10:30 a.m. Lecture, Carpenter Hall, Free
- Noon- Adams Vocal Master Class,
- 2 p.m. Carmel Presbyterian Church, Free
- 2:30 p.m. Chamber Music Recital, Theater
- 3:45 p.m. Ice Cream Social, Terrace
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Concert, Haydn and Mozart, Theater

Wednesday, July 20

- 10:30 a.m. Lecture, Carpenter Hall, Free
 - 2:30 p.m. Chamber Music Recital, Theater
 - 6 p.m. Adobe Concert, Schubertiade, Monterey
 - 6:30 p.m. Mission Dinner, \$45
 - 8:30 p.m. Tower Music, Mission Courtyard, Free
 - 9 p.m. Concert, Carmel Mission Basilica
- Patrons may listen from the courtyard without charge.

Thursday, July 21

- 2:30 p.m. Chamber Music Recital, Theater
- 4 p.m. Keyboard Performance Panel, Carpenter Hall, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Concert, "Travels with Charley," Theater

Friday, July 22

- 10:30 a.m. Lecture, Carpenter Hall, Free
- 2:30 p.m. Chamber Music Recital, Theater
- 6 p.m. Pre-Concert Dinner, Chapman Room, \$40
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Concert Opera, *Xerxes*, Theater

WEEK TWO

Saturday, July 23

- 11 a.m. Recital, Vivaldi, Theater
- 2 p.m. Lecture, Carpenter Hall, Free
- 6 p.m. Pre-Concert Dinner, Chapman Room, \$40
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Concert, Bach/Shostakovich, Theater

Sunday, July 24

- 1 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 1:30 p.m. Tower Music, Terrace, Free
- 2 p.m. Concert, *Mass in B Minor*, Theater

Monday, July 25 - Keyboard Day

- 10:30 a.m. Harpsichord Recital, All Saints Church
- Noon- Adams Vocal Master Class,
- 2 p.m. Carmel Presbyterian Church, Free
- 2:30 p.m. Organ Recital, Carmel Mission Basilica
- 8 p.m. Piano Evening with Janina Fialkowska, Theater

Tuesday, July 26

- 10:30 a.m. Lecture, Carpenter Hall, Free
- Noon- Wallfisch String Master Class,
- 2 p.m. All Saints Church, Free
- 2:30 p.m. Chamber Music Recital, Theater
- 3:45 p.m. Ice Cream Social, Terrace
- 7 p.m. Pre-Concert Talk, Carpenter Hall, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Concert, Haydn and Mozart, Theater

Wednesday, July 27

- 10:30 a.m. Lecture, Carpenter Hall, Free
 - Noon- Adams Vocal Master Class,
 - 2 p.m. Carmel Presbyterian Church, Free
 - 2:30 p.m. Chamber Music Recital, Theater
 - 6 p.m. Lieder Concert: Brahms, Beethoven, Schumann Songs, Monterey
 - 6:30 p.m. Mission Dinner, \$45
 - 8:30 p.m. Tower Music, Mission Courtyard, Free
 - 9 p.m. Concert, Carmel Mission Basilica
- Patrons may listen from the courtyard without charge.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1994 Season

(For detailed programs see appropriate page in program section.)

Thursday, July 28

- 9 a.m. BACH TO THE FUTURE,
Natividad Elementary School, Salinas
10:30 a.m. Woodwind Performance Panel,
Carpenter Hall, Free
12:30 p.m. BACH TO THE FUTURE, Theater, Free
2:30 p.m. Chamber Music Recital, Theater
7:30 p.m. BACH'S TOPS, Sherwood Hall, Salinas, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Travels with Charley," Theater

Friday, July 29

- 10:30 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, \$40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert Opera, *Xerxes*, Theater

WEEK THREE

Saturday, July 30

- 11 a.m. Recital, Vivaldi, Theater
2 p.m. Lecture, Carpenter Hall, Free
6 p.m. Pre-Concert Dinner, Chapman Room, \$40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Bach/Shostakovich, Theater

Sunday, July 31

- 1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *Mass in B Minor*, Theater

Monday, August 1 - Keyboard Day

- 10:30 a.m. Harpsichord Recital, All Saints Church
Noon- Adams Vocal Master Class,
2 p.m. Carmel Presbyterian Church, Free
2:30 p.m. Organ Recital, Carmel Mission Basilica
8 p.m. Piano Evening with Janina Fialkowska,
Theater

Tuesday, August 2

- 10:30 a.m. Lecture, Carpenter Hall, Free
Noon- Wallfisch String Master Class,
2 p.m. All Saints Church, Free
2:30 p.m. Chamber Music Recital, Theater
3:45 p.m. Ice Cream Social, Terrace
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Haydn and Mozart, Theater

Wednesday, August 3

- 10:30 a.m. Lecture, Carpenter Hall, Free
Noon- Adams Vocal Master Class,
2 p.m. Carmel Presbyterian Church, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Lieder, "Old World in the New World,"
Monterey
6:30 p.m. Mission Dinner, \$45
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard without charge.

Thursday, August 4

- 9 a.m. BACH TO THE FUTURE,
Manzanita School, Seaside
10:30 a.m. Brass Players Performance Panel, Free
2:30 p.m. Chamber Music Recital, Theater
7:30 p.m. BACH'S TOPS, Oldemeyer Center, Seaside
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Travels with Charley," Theater

Friday, August 5

- 10:30 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Adams Vocal Fellows in Recital, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, \$40
7 p.m. Pre-Concert Talk, Carpenter Hall, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert Opera, *Xerxes*, Theater

FINAL WEEKEND

Saturday, August 6

- 11 a.m. Recital, Vivaldi, Theater
2:30 p.m. Die schöne Müllerin, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, \$40
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Best of the Fest," Theater
10 p.m. Grand Finale Reception, Terrace, \$10

Sunday, August 7

- 1 p.m. Pre-Concert Talk, Carpenter Hall, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *Mass in B Minor*, Theater

In Memoriam

Peter Hawes



The Carmel Bach Festival mourns Peter Hawes, member of the Board of Directors since 1989 until his death last May. Peter was a man of broad perspective and experience, with an intelligent overview about management which was greatly appreciated by other directors and staff alike. He was never afraid to bring up a different point of view, and his no-nonsense energy and optimism were infectious. The effects of his work on behalf of the arts in this community will be felt for a long time. Peter will be greatly missed.

Carmel Bach Festival 1994
57th Season Program



Dresden, February 14, 1945

Saturday Concert

July 16, 23, 30, 8 p.m., Sunset Center Theater

Opening Night Concert
Festival Chorale and Orchestra
Bruno Weil, Conductor

I. **Orchestral Suite in B Minor, BWV 1067** **Johann Sebastian Bach**
1685 - 1750

(Overture)
Lentement
Rondeau
Sarabande
Bourrée I and II
Polonaise
Double
Menuet
Badinerie

Damian Bursill-Hall, *flute*

II. **Concerto for Oboe and Violin in C Minor, BWV 1060** **J.S. Bach**

Allegro
Adagio
Allegro

Bernhard Heinrichs, *oboe*
Elizabeth Wallfisch, *violin*

Intermission

III. **Chamber Symphony in C Minor, Opus 110a** **Dmitry Shostakovich**
(Sikorski ed., Barshai version) 1906 - 1975

Orchestrated version of String Quartet No. 8 in C Minor, Opus 110
Dedicated to "The Memory of the Victims of Fascism and War."

Largo
Allegro molto
Allegretto
Largo
Largo

IV. **Cantata BWV 12, Weinen, Klagen, Sorgen, Zagen** **J.S. Bach**

Sinfonia
Chorus, *Weinen, Klagen, Sorgen, Zagen*
Recitative (Alto), *Wir müssen durch viel Trübsal*
Aria (Alto), *Kreuz und Krone sind verbunden*
Aria (Bass), *Ich folge Christo nach*
Aria (Tenor), *Sei getreu*
Chorale, *Was Gott tut, das ist wohlgetan*

Catherine Robbin, *mezzo-soprano*, David Gordon, *tenor*
Daniel Lichti, *baritone*

This concert will be delay broadcast on KUSP-FM on Sunday, July 31 at 11 a.m.

Saturday Concert

Program Notes

I. Orchestral Suite in B Minor

Of Bach's four surviving orchestral suites, the *Suite in B Minor* is thought to be the last from his pen. He probably wrote it as entertainment music for some occasion in Leipzig about 1738, possibly for the great French flautist Pierre-Gabriel Buffardin of the Dresden court. Like the other three works in this genre, Bach does not title the work "suite," but rather *Overture*, allowing the dominating opening movement to provide the title for the work.

A suite is made of a series of dances. After the opening overture in the French style (with alternating slow, majestic, and faster fugal passages), this work proceeds through a slow section to a series of six dance movements. The *Rondeau*, actually a stately gavotte with a returning melody, leads to the slow, grave *Sarabande*. The *Bourrée* is characterized as a dance that is similar to, but faster than the gavotte. The *Polonaise* of Bach's time was characterized by the broad initial beat of the phrase that is heard in this example.

In many suites of Bach's time certain dances are followed by *doubles* in which a written-out variation follows the principal movement. Such is the case with the *Polonaise*. The *Minuet*, of course, became the most popular court dance of the 18th century, and thus it came to take its position in the later symphonies of the Viennese classicists. *Badinerie* is not a dance type, but means "teasing." This virtuosic showpiece for flute provides a flamboyant closing for this concerto-like work.

II. Concerto for Oboe and Violin in C minor

Bach's reputation as a keyboard virtuoso tends to overshadow that of his violin playing which must also have been at a virtuosic level. Bach's heritage gave him a deep insight into the instrument's potential: as a child he studied violin with his father. His initial appointment at Weimar as a violinist testifies to the strength of his playing.

All of Bach's violin concertos exist in alternative versions for harpsichord, or, in the case of the double concerto for two violins in D Minor, for two harpsichords. In tonight's program, Bach's familiar *Concerto in C Minor for Two Harpsichords*, BWV 1060, is heard in a reconstruction (or backwards adaptation, if you will) by Wilfried Fischer, of Bach's probable original score for violin and oboe.

The version for two harpsichords does not survive in Bach's autograph but in reliable copies made by two of his pupils. It was once assumed to be an arrangement of a lost work for two violins, but in 1886 the German scholar Woldemar Voigt made a convincing case for the work to have been originally scored for oboe and violin, a view that

is now generally accepted. This view is based on the unequal treatment manifest in the keyboard parts of the version for two harpsichords, one of which suggests the figuration of a wind part, rather than that of a violin. Also, Breitkopf's catalogue listing of 1764 notes a concerto by J. S. Bach for violin and oboe, documenting the existence of a now-lost work for this combination.

This work is characterized by attractive dialogues between the soloists and the orchestra, with each in turn presenting leading parts.

III. Chamber Symphony in C Minor

Shostakovich composed his eighth string quartet, Op. 110, in the brief span of three days while visiting Dresden in 1960. He was shocked by the devastation the city had suffered, and he poured his feelings into the quartet, inscribing it to "The Memory of the Victims of Fascism and War."

This work, heard tonight in its Chamber Symphony version, is bound to the work of J. S. Bach in several ways. Bach, as noted elsewhere in this program, often quoted and adapted parts of his music in later works. (The *B minor Mass* offers a notable example of this "self-borrowing." See the notes for the Sunday Concert.) Shostakovich's eighth quartet presents the most extensive amount of self-quotation that composer ever undertook.

A second relationship to Bach appears in Shostakovich's use of a musical signature. The "H" in German musical nomenclature represents the pitch B-natural, and "B," represents the pitch B-flat. Thus Bach's surname can be realized as a sequence of musical pitches. Bach himself initiated the treatment of his musical signature, the motive B-flat, A, C, B-natural, in his *Prelude and Fugue in B flat Major*, BWV 898 (1717) for organ. Subsequently he used it again for the third subject in the incomplete quadruple fugue of Contrapunctus XIX in *The Art of the Fugue*. In tonight's work Shostakovich uses his own musical signature, D S C H, extensively: D (for Dmitry), E flat (in German and Russian Es, pronounced like the letter S), C, H (B-natural). The motto opens the first movement.

In his controversial volume of memoirs *Testimony*, published after his death and disputed as unauthentic by Soviet authorities, Shostakovich states, "Everything in the quartet is as clear as a primer. I quote [my opera] *Lady Macbeth [of Mtsensk]*, the First and Fifth symphonies. What does fascism have to do with these? The eighth is an autobiographical quartet; it quotes a song known to all Russians: 'Exhausted by the hardship of prison.' Also found in this work are sections of the Eleventh Symphony, his opera *The Young Guard*, the Second Piano Trio, the First Cello Concerto, and other works. The folk song identified in the quote above is a 19th century convict song often translated "Tormented by the lack of freedom." It appears in the

Saturday Concert

fourth movement following a statement of the D S C H motive. The message appears to indicate Shostakovich's own view of his struggle for artistic freedom. Taken as a whole, the Eighth Quartet, here in its Chamber Symphony version, is the most explicit personal statement in the composer's output.

IV. *Weinen, Klagen, Sorgen, Zagen*

The opening chorus of *Cantata, BWV 12* is Bach's first version of a piece of music that has been long recognized as one of his great inspirations. The movement is in the form of a chaconne, a type of writing where the upper voices weave over a repeated bass line. This movement inspired Bach himself to refashion it as the centerpiece of the *Credo* in the *B Minor Mass* (see tomorrow's program notes). Franz Liszt found inspiration in this music for a prelude and a set of variations for piano (see Monday evening's notes). Thus, a short composition that Bach penned in 1714 as a part of a cantata has become one of his most contemplated sacred pieces.

Its genesis was, seemingly, unpretentious. After the limiting conditions which marked his years at Arnstadt and Mühlhausen, twenty-three-year-old Sebastian Bach must have enthusiastically welcomed the possibilities his appointment to the Duke of Weimar's court offered in 1708. Curiously, however, few sacred cantatas can be ascribed to the early Weimar years. *Weinen, Klagen, Sorgen, Zagen*, composed in 1714, may have been only the second extant cantata to have been written after 1708. Despite evidence to the contrary, Alfred Dürr argues convincingly that Bach's excellent Weimar librettist, Salomon Franck, authored the text.

This cantata, particularly in its opening chorus, provides a superb example of Bach's mastery of *affective* word setting. The text, based on the Gospel according to St. John, 16: 16-23, provides the two basic *affects* Bach contemplated so often in his great Passions: *sadness*, in this case over the departure of Jesus, and *joy* at his return.

Following an exquisite opening *sinfonia* we hear a great *chaconne*, one which Bach later would select as the focal *Crucifixus* in the *Credo* of the *B Minor Mass*. This portrays sadness with a descending chromatic bass line and falling couplets in the voices, the Baroque musical symbol for weeping. A joyful middle section provides contrast symbolizing the "joy" of the faithful who bear the sign of Jesus.

The recitative provides the central message of the cantata ("We must through much tribulation enter into God's kingdom"), which is amplified in the alto and bass arias, both rich in Christian symbolism (cross motives, and the rising line of the bass aria).

The tenor aria contains a "hidden" message through one of

Bach's favorite chorales, *Jesu, meine freude* (*Jesus, my joy*), here intoned by the trumpet. The implied text of the hymn, which offers a meditation on the text of the aria, translates:

Jesus, my joy, my heart's pleasure,
Jesus, my delight!
How great is my heart's fear and longing for you!
Lamb of God, my Bridegroom,
Beside you for me on earth, nothing is so treasured.

The final chorale is embellished with a high instrumental obbligato.

John Hajdu Heyer

Translation

Opening chorus:

To weep, to lament, to worry, to fear,
Anxiety and misery
are the tearful bread for Christians
who bear the sign of Jesus.

Recitative (alto):

We must suffer much tribulation
before entering the kingdom of God.

Aria (Alto):

Cross and crown are bound together,
Struggle and treasure are united;
Christians have at all times
their affliction and their foe;
But their comfort is Christ's wounds.

Aria (Bass):

I follow Christ,
I will not abandon Him,
in good times and hardship,
in life and at death's door,
I kiss Christ's humiliation,
I embrace his cross.

Aria with Chorale (tenor):

Be faithful, all suffering
will be but a trifle.
After the rain
blessings flower,
all storms pass by.

Chorale:

What God does is well done,
I will maintain that belief.
I may be driven to the rough road
by distress, death and poverty,
but, like a Father, God
will hold me in His arms:
Therefore for me He alone rules.

Sunday Concert

July 17, 24, 31, 2 p.m., Sunset Center Theater

Festival Chorus, Chorale and Orchestra
Bruno Weil, Conductor

I. Mass in B Minor, BWV 232..... Johann Sebastian Bach
1685 - 1750

Kyrie
Gloria

Intermission

Credo
Sanctus
Agnus Dei

Shari Saunders, *soprano I*
Rosa Lamoreaux, *soprano II*
Catherine Robbins, *alto*
David Gordon, *tenor*
Daniel Lichti, *bass*

Elizabeth Wallfisch, *violin*
Damian Bursill-Hall, *flute*
Bernhard Heinrichs, Monica Johnson, *oboe, oboe d'amore*
Edward Benyas, *oboe*
Glen Swarts, *French horn*
Paul Nicholson, *organ*
Douglas McNames, *cello*
Warren Long, *double bass*

This concert will be delay broadcast on KUSP-FM at 11 a.m., Sunday, Aug. 7.

Sunday Concert

Program Notes

Bach's *Mass in B Minor* is arguably his most ambitious and comprehensive work, yet its identity is teased by countless contradictions: it appears to encompass the "Ordinary" (the movements common to every mass) of the Catholic liturgy, but it was written by a Lutheran composer; it appears to form a unified whole, yet its origins are perhaps the most diverse of any work by Bach; it was written in an age when composers prepared music for specific occasions, yet we have no firm evidence for a performance of any of the Mass sections other than the *Sanctus* and certainly none for the work as a whole. Then there are curious matters of historical reception: the work — or at least parts of it — was held to be a timeless masterpiece by Beethoven and his contemporaries, even before it was available in print; its first known performances in the early decades of the 19th century were presented by institutions of which Bach could hardly have conceived — amateur choral societies with a vast number of performers. And, in our own century, it has often been at the center of major disputes in the field of Bach scholarship; the original functions of the work, its chronology, even the legitimacy of the various manuscript sources and, of course, its performance practice. Two of these fields of scholarly dispute have spilled over into the public domain: the manuscripts which should form the basis of modern editions and the manner of performance itself.

When we talk of the *Mass in B Minor*, to what are we actually referring? After all, this title was not applied to the music until nearly a century after its composition. The primary manuscript contains four discrete sections: the *Kyrie* and *Gloria* are together entitled "Missa," since these were the movements which formed a regular part of the Lutheran mass of Bach's time; the second section is called *Symbolum Nicenum* — the Nicene Creed; then follows the *Sanctus* — again an independent manuscript (a direct copy of an earlier manuscript that was used on a number of occasions for performance of the *Sanctus* as an independent work); the final section contains the remaining texts of the mass, *Benedictus* to *Dona nobis pacem*. The fact that Bach gave each of these four sections separate folders and title pages suggests that, if the work was ever performed — and the evidence for this is slim — it would hardly have been performed all in one sitting. On the other hand, there are obvious musical coherences suggesting that, in some sense at least, Bach viewed the work as a musical whole. Perhaps he conceived it along the lines of the keyboard collections, such as *The Well-Tempered Clavier*, which do not necessarily have to be performed in one sitting, yet show an obvious overall plan.

Apart from the *Sanctus*, which was performed on a number of occasions after Christmas Day 1724, the first step in the compositional process was completed in 1733, when Bach sought an honorary title at the court of the elector of

Saxony in Dresden, something which would have elevated his status back in Leipzig. He took the opportunity occasioned by his son Wilhelm Friedemann's appointment as organist at the Sophienkirche in Dresden, to travel with several family members and present his petition to the Elector in person. He included a beautifully presented set of parts to an example of his music, entitled "Missa." When measured against some of the music sung in the Catholic liturgy at the Dresden court, Bach's music for the *Kyrie* and *Gloria* is not immoderately proportioned: indeed there are several factors — virtuoso horn writing; florid soprano writing; musical similarities with some of the works sung in Dresden — to suggest that Bach very carefully tailored the work to the capabilities and demands of the Dresden musicians.

Bach reused some of the music of the *Gloria* for Cantata 191 (c. 1745). It may well have been this performance (possibly for the Peace of Dresden on Christmas Day) and yet another performance of the *Sanctus* that gave Bach the idea of adding to these works the remaining movements which traditionally belong to the Ordinary — *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*. The project proved to be virtually Bach's last and the manuscript of the latter movements shows that the composer was quite severely hampered by physical problems during the last year or so of his life. We still know of no reason for Bach's final compilation. Possibly he intended it — like the *Kyrie* and *Gloria* — for the court at Dresden, since the same forces are required. Possibly there were events in Leipzig which demanded this sumptuous music; certainly Bach did perform some Latin settings of the Nicene Creed during the 1740s. Other reasons — such as Bach's personal desire to write a work in one of the most ancient genres, to demonstrate his comprehensive achievement in all modern and historical styles — we can only guess at. Quite possibly it was a combination of motives, some practical, some speculative, that led Bach to complete this project.

However, to return to the identity of the work as it stands today, the curious genesis of this piece produces some tantalizing problems regarding editions. It is often fashionable to take a composer's final version of a work as the most "authentic" — that which shows the piece in its most finished and perfect state. However, this line of reasoning does not quite work in the case of the Mass. First, for his final compilation Bach used his original 1733 score for the *Kyrie* and *Gloria*. Yet he had refined and corrected some places in these movements in the parts he presented to the Elector of Saxony during the same year. Almost certainly Bach never saw these parts again. Then when he came to prepare three movements for their role in Cantata 191 in 1745, he made some alterations and corrections — but not including all those changes that had been made in the Dresden parts, and with some new ones. Furthermore, the corrections made in Cantata 191 did not find their way into the original score when it was later taken to form the

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opening segment of the completed mass; some corrections were, however made to this, but it is impossible to judge whether or not they were made by Bach himself or by someone after his death.

Furthermore the new copy of the *Sanctus* contains many more mistakes than are found in the original working copy; and several parts of the other new movements (in the *Confiteor*, for instance) are only vaguely notated and hardly finished to the extent that the Dresden parts offered for the *Kyrie* and *Gloria* were. Thus the modern editor has the difficulty of deciding whether to incorporate the "improvement" in sources predating the final manuscript. Almost any choice will result in a different slant on the work, and indeed a compilation of the "best" versions will result in a work that did not actually exist during Bach's time.

The incompatibility of versions also introduces another consideration — performance practice. While we have precise performance instructions for the *Missa*, some of the indications for the latter movements are much more vague. Indeed the choice of flute for the obbligato of the *Benedictus* is the result of modern (and probably accurate) guesswork. If we take the Dresden parts at face value, we seem not to have any part for violone (bass viol). Should we follow the same procedure in the latter movements which have fewer instrumental specifications? And what should the two bassoons be doing in the latter sections? Another question that has recently been particularly notorious concerns the number of vocalists. Joshua Rifkin has claimed that this work, along with most of Bach's choral music, should be sung basically with single singers. There is no room to go into this question in detail here, other than to note that the title page to the Dresden parts does seem to substantiate his view, since it specifies the exact number of performers (taking into account, for instance the doubling violin I part): the modest total is 21. Furthermore, the vocal specifications for the final 4-part *Dona nobis pacem* curiously refer to soprano I & II, alto I & II, etc. — something which seems quite unnecessary in modern choral procedure, unless we infer that Bach intended the four extra singers who formed the second choir of the *Osana* to sing along with those of the first choir.

But despite all these questions, warts and wrinkles, somehow the *Mass in B Minor* has withstood the test of time. What is it that appeals to us, and has this anything to do with what Bach intended? In any event, do his intentions correspond with ours — by necessity or by coincidence? First of all, while we know little of Bach's intentions in the case of this work, what is strongly evident is the fact that he seems purposely to have compiled some of his best choral pieces to fit into the larger context of the *Mass* as a whole. While I stated earlier that the work is actually represented by four separate manuscripts, there seems to have been an overall plan to devise a succession of movements which hangs together tonally, structurally and affec-

tively. Some might balk at the fact that so much of the piece was taken from earlier works; the *Gratias* from Cantata 29; the *Qui tollis* from Cantata 47; parts of the *Credo* from Cantatas 12, 120 and 170; the *Osanna* from Cantata 215 (the original version of which is heard in the Wednesday Concert), the *Agnus Dei* from a lost predecessor of Cantata 11. Furthermore, close study of the autograph score suggests that many of the other movements are parodies, too — although in these cases the original cantatas have since become lost. Indeed only certain sections — the opening *Credo* and the *Confiteor* — show positive signs of being original compositions, movements written at the time that Bach was actually compiling the *Mass*; and they may perhaps even be the last things that he wrote.

In Bach's time there was no shame in reusing earlier music; — it was the actual use that was important — whether the music was suitable for the new context, or whether it was skilfully reworked. The *Mass* is notable for the quality of the music Bach chose, its tremendous variety and, almost paradoxically, its unity as a whole. These three qualities were doubtless those aspects of Bach's intention which have appealed to critics since the early 19th century.

First, the quality of the music: Bach took music from the entire span of his career. The earliest known piece, the *Crucifixus*, was originally a part of Cantata 12, a work from Bach's Weimar years. Other pieces cover many of the Leipzig years, the *Osanna* even coming from a secular cantata. We also know that Bach performed the *Sanctus* on a number of occasions. All this goes to suggest that Bach considered this some of his finest music, and that the *Mass* is a compilation of what he himself valued highly. Here we might surmise that Bach was working as a critic, sifting through his store of music — and such is the strength and intensity of his musical personality that we may agree that his choices were good ones.

This leads on to the second point: the variety of the music. At several stages in his career Bach showed an almost kleptomaniacal instinct for covering exhaustively the possibilities of a particular genre — whether it be the keyboard suite, prelude and fugue, concerto or cantata. Furthermore, he increasingly showed an historical awareness that looked back to the music of the late Renaissance as the model for the purest musical substance. This attitude is evident in two of the movements that Bach wrote specifically for the *Mass* in the last year or so of his life. The *Credo* and *Confiteor* movements cultivate a purity of voice leading, coupled with newer devices which were indispensable to musical expression in Bach's own age: basso continuo and a strong sense of harmonic, tonal and perhaps even climactical movement. It goes without saying that Bach tried to cover all the other styles of the early 18th century: motet, concerto, etc. But many of them are not usually

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found in sacred vocal genres: particularly dance-like structures like the *Qui Sedes*, a sort of minuet, or *Et Resurrexit*, a rejoissance. Even the expressive *Crucifixus* alludes to the passacaglia. It might not be trivial to affirm that Bach wishes to unite the sacred with the best that the secular world could offer in terms of musical style and form — almost as if he were trying to develop a deeper level of the sacred that transcended the social conventional partitioning of his own, contingent age.

Finally, the third quality which has held the attention of later generations: the unity and cohesion of the work. Examination of the manuscript shows that Bach worked very hard to integrate the existing music into the new setting, lopping off sections and adding new ones (e.g., the music for the *Osanna* and *Et expecto* originally began with an instrumental ritornello). Given that we have the original for the *Et expecto*, we can see that Bach skillfully adapted the music from four voices to five. He did not merely add a new voice; rather he derived the fifth voice partly from existing material by rewriting all the voices; i.e., all share in the rewriting process. We can infer that several other movements — for instance *Et in terra pax* — were originally four-voice pieces, and this is particularly remarkable when the final result is apparently a five-voice exposition. Bach also often paired movements from disparate sources and adapted them to match each other in length. The *Quoniam* is carefully pruned of its final part (presumably a *da capo* in the original) so that its length works

in direct proportion to the succeeding *Cum Sancto*.

Then there are musical coherences, like the return of the music for the *Gratias* in the *Dona nobis*. The *Osanna* contains motives which connect it well with the *Sanctus*. Furthermore, the *Agnus Dei* which matches the *Kyrie* in text and affect recalls much of the affect of Bach's own *Kyrie* setting in its telling intervals of the minor scale and particularly the Neapolitan sixth. There are also several symmetries in the key structure of the whole piece which suggest that Bach did not think of it as a random selection and a succession of movements.

All in all, then, it seems almost that Bach anticipated the needs of later ages, providing something of a symphonic sense of unity which was hardly required in his own time. However, a sense of comprehensive variety coupled with unity was very important to the metaphysical outlook of Bach's age — to Bach, music was a key to the order of God's cosmos, to its natural hierarchies, and to the control of time and space. Today we know that Bach fell far short of his aim — if indeed this was his aim — of summing up everything that music could offer, of pushing the language of music to its tonal limits. But perhaps what is important is the faith he had in the enterprise, the sheer energy he devoted to perfecting what he had written before. The Mass — of all the music he left — survives as a dense but miraculously clear musical nexus, something which speaks anew to every age, like an oracle with an infinitude of messages.

Text and Translations

Chorus: *Kyrie eleison*
Duet (sop I & II): *Christe eleison*
Chorus: *Kyrie eleison*

KYRIE

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Chorus: *Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.*
Aria (sop II): *Laudamus te, beneficimus te, adoramus te, glorificamus te.*
Chorus: *Gratias agimus tibi propter magnam gloriam tuam.*
Duet (sop. I, tenor): *Domine Deus, Rex coelestis, Pater omnipotens, Domine Fili unigenite, Jesu Christe altissimi, Domine Deus, Agnus Dei, Filius Patris.*
Chorus: *Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.*
Aria (alto): *Qui sedes ad dextram Patris, miserere nobis.*
Aria (bass): *Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.*

GLORIA

Glory be to God on high, and on earth peace to men of good will.
We praise Thee, we bless Thee, we worship Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.

O Lord God, heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, the Most High, Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world, have mercy upon us, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us.
For Thou only art holy, Thou only art the Lord, Thou only, Jesus Christ, art most High.
With the Holy Ghost in the glory of God,

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Chorus: *Cum Sancto Spiritu in gloria Dei Patris. Amen.* the Father. Amen.

CREDO

Chorus: *Credo in unum Deum.* I believe in one God.
Chorus: *Patrem omnipotentem, factorem coeli et terrae, visibilia omnium et invisibilia.* The Father Almighty maker of heaven and earth, and of all things, visible and invisible.

Duet (sop I, alto): *Et in unum Dominum, Jesus Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.* And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made, who for us men and for our salvation came down from heaven.

Chorus: *Et incarnatus est de Spiritu sancto ex Maria Virgine, et homo factus est.* And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Chorus: *Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.* And was crucified also for us under Pontius Pilate, suffered and was buried.

Chorus: *Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dextram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.* And the third day He rose again according to the Scriptures, and ascended into heaven and sitteth on the right hand of God the Father, and He shall come again to judge the quick and the dead, whose kingdom shall have no end.

Aria (bass): *Et in Spiritum sanctum Dominum et vivificantem qui ex Patre Filioque procedit qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. sanctam catholicam et apostolicam ecclesiam.* And (I believe) in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son and who with the Father and Son together is worshiped and glorified, who spake by the Prophets. And (I believe) in one Holy Catholic and Apostolic Church.

Chorus: *Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.* I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Chorus: *Sanctus, sanctus, sanctus, Dominus Deum, Sabaoth, pleni sunt coeli et terra gloria ejus.* Holy, holy, holy, Lord God of hosts, heaven and earth are full of His glory.

Chorus: *Osanna in excelsis.* Hosanna in the highest.

Aria (tenor): *Benedictus qui venit in nomine Domini.* Blessed is He who comes in the name of the Lord.

Chorus: *Osanna in excelsis.* Hosanna in the highest.

AGNUS DEI

Aria (alto): *Agnus Dei, qui tollis peccata mundi, miserere nobis.* O Lamb of God, that takest away the sins of the world, have mercy upon us.
Chorus: *Dona nobis pacem.* Grant us peace.

Monday Concert

July 18, 25, August 1, 8 p.m., Sunset Center Theater

An Evening with Janina Fialkowska

I. **Partita No. 1 in B-Flat Major, BWV 825** **Johann Sebastian Bach**
1685 - 1750

Praeludium
Allemande
Corrente
Sarabande
Menuet I
Menuet II
Gigue

II. **Fantasie in C Minor, K. 475** **Wolfgang Amadeus Mozart**
1756 - 1791

Sonata in C Minor, K. 457

Molto allegro
Adagio
Allegro assai

III. **Variationen über das motiv von Bach:** **Franz Liszt**
"Weinen, Klagen, Sorgen, Zagen" (Cantata BWV 12) 1811 - 1886

Intermission

IV. **Twenty Four Preludes, Opus 28** **Frédéric Chopin**
1810 - 1849

Miss Fialkowska's appearance is generously underwritten by Mr. and Mrs. Jephtha Wade.

Steinway piano courtesy of Carmel Music Society.

This concert will be delay broadcast on KUSP-FM on Monday, Aug. 1 at 8 p.m.

Monday Concert

I. Partita No. 1 in B-Flat Major

Bach used the term "partita" to refer to certain of his instrumental dance suites. About forty-five of Bach's suites survive (it is likely that he wrote more), and many authorities consider the six harpsichord partitas, the first of which we hear this evening, to be the culmination of Bach's mastery of the dance suite form. These partitas follow, with some variation, the conventional order of movements: a prelude is followed by a series of dances, in this order: *Allemande*, *Courante*, *Sarabande*, an optional dance of choice (i.e. not prescribed), and *Gigue*.

Bach was in his early forties when he composed and engraved his third set of suites for the clavier. This partita, his first published composition, appeared as the first of a *Clavierübung* ("Keyboard Practice") series with a title page that read: *Keyboard Practice consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges Minuets and other Galanteries: Composed for Music Lovers, to Refresh their Spirits, by Johann Sebastian Bach*.

After a serene prelude, the partita follows the prescribed order of dances and presents a pair of minuets as the optional dance. This partita has become the best known of the six, refreshing the spirits of music lovers for more than two and a half centuries, as it will once again this evening.

II. Fantasia and Sonata in C Minor

Although Mozart was highly active as a pianist and teacher in the early 1780s, he produced rather little solo piano music during that time. The only sonata of 1784 was this *Sonata in c minor*, K. 457, which Mozart published together with the *Fantasia* K. 475. The pairing implies that continuous performance was intended.

The total work has been critically acclaimed as one of Mozart's greatest for solo piano. The impassioned *Fantasia* unfolds with remote modulations and with unpredictable structure and textures. The sonata that follows is one of passion and forcefulness. The work has been called "Beethovenian," and it must have influenced Beethoven. The outer movements are made of driving themes that enfold an *Adagio* that presents an increasingly embellished main theme.

The 19th-century English pianist J. S. Shedlock wrote of this work: "The great man in the music makes us forget the means by which that greatness is achieved. The last movement is no mere Rondo, but one which stands in close relationship to the opening *Allegro*. They both have the same tragic spirit; both seem to be the outpouring of a soul battling with fate. The slow movement reveals Mozart's gift for melody and graceful ornamentation, yet beneath the latter runs a vein of earnestness; the theme of the middle section expresses subdued sadness."

III. Variations on "Weinen, Klagen, Sorgen, Zagen"

In 1862 Liszt's eldest daughter, Blandine Ollivier, died at the age of 26. Liszt, who had only three years earlier lost his son, responded to this second tragedy with the composition of these variations on the bass motive of the *Crucifixus* from the *B minor Mass*, which Bach had adapted from his earlier cantata *Weinen, Klagen, Sorgen, Zagen*. Liszt also later prepared this work in a version for organ, although the piano version is considered to be greatly superior to the alternate version. It seems that these variations were truly inspired by Liszt's personal circumstances.

The harmonic richness and variety in this work reflect an originality that points ahead to later 19th-century masters such as Franck and Rachmaninoff (who kept this work in his repertoire). "Weinen, Klagen, Sorgen, Zagen" translates "To weep, to lament, to worry, to fear." These words must have inspired Liszt, for the extensive chromaticism presents a concentrated spectrum of dark emotion that constitutes the majority of this work. But the variations are followed by a chorale "Was Gott tut, das ist wohlgetan" (What God does is beneficial), that gently introduces a diatonic harmony lending the illusion of light after great darkness. This work was dedicated to the great pianist Anton Rubinstein, who apparently never performed it.

IV. Twenty-Four Preludes

Chopin and Bach

The great romantics — Liszt, Mendelssohn, Wagner, Schumann and Chopin — recognized and paid tribute to Bach. Only Berlioz disagreed. Once, upon hearing Chopin, Liszt, and Hiller performing one of Bach's concertos for three clavier, Berlioz commented, "It was heart-rending. I assure you, to see three such admirable talents, full of fire, brilliant in youthful vitality, united in a bundle to reproduce this ridiculous and stupid psalmody."

Chopin, most assuredly, disagreed with his French contemporary. The great Polish pianist was introduced to Bach's music at an early age by his first teacher, a Czech musician named Wojciech Zywny. While on the surface Bach's influence on the development of Chopin's style might be somewhat masked, that influence is unmistakable. The daring and variety of Bach's harmony, especially the chromaticism, must certainly have affected Chopin. Perhaps more noteworthy is Chopin's writing of figuration that suggests potential harmony, an attribute strongly shared by Bach. Chopin schooled his students on Bach's keyboard works, particularly the forty-eight preludes and fugues of *The Well-Tempered Clavier*. He clearly contemplated those works: in 1839 he wrote a friend,

I am correcting for myself, in the Paris edition of Bach, not only the mistakes made by the engravers but also those which are backed by the authority of

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people who are supposed to understand Bach — not that I have any pretensions to a deeper understanding, but I am convinced that I sometimes hit on the right answer. Oh, you see, now how I have gone and boasted.

The Preludes

Chopin undoubtedly took inspiration for his own remarkable set of 24 preludes from *The Well-Tempered Clavier*; there is evidence that during the period when most of Chopin's preludes were composed he was more than usually occupied with Bach. But Chopin's preludes are independent, "unattached," preludes, non-programmatic character pieces that evoke a mood to be followed by the thoughts of the listener rather than by another musical work. This concept of the prelude flourished in the 19th century following Chopin's set.

The collection offers remarkable variety and contrast. One of the charming characteristics of Chopin's twenty-four pieces is the juxtaposition of epigrammatically short ones to larger-scale movements, as can be heard, for example in the familiar A Major *Andantino* (no. 7) and the F-Sharp Minor *Molto agitato* that follows.

John Hajdu Heyer

Tuesday Concert

July 19, 26, August 2, 8 p.m., Sunset Center Theater

The Festival Chorale, Chorus and Orchestra
Bruno Weil, Conductor

Haydn and Mozart

I. **Symphony No. 93 in D Major** **Franz Joseph Haydn**
1732 - 1809

Adagio
Largo cantabile
Menuetto
Finale: Presto ma non troppo

II. **Piano Concerto No. 17 in G Major, K. 453** **Wolfgang Amadeus Mozart**
1756 - 1791

Allegro
Andante
Allegretto

Janina Fialkowska, *piano*

Piano courtesy of Carmel Music Society

Miss Fialkowska's appearance is underwritten by Mr. and Mrs. Jeptba Wade.

Intermission

III. **Heiligmesse (Missa Sancti Bernardi de Offida)** **F. J. Haydn**

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Shari Saunders, *soprano I*; Rosa Lamoreaux, *soprano II*
Catherine Robbins, *mezzo-soprano*; David Gordon, *tenor*
Daniel Lichti, *baritone*

This concert will be delay broadcast on KUSP-FM on Tuesday, August 2 at 8 p.m.

Tuesday Concert

Program Notes

I. Symphony No. 93 in D Major

Symphony No. 93 was the bold, adventurous work, composed in the summer and autumn of 1791, with which Joseph Haydn opened his second season in London's Hanover Square Rooms on 17 February 1792. J.P. Salomon, the German-born impresario and violinist now settled in London, was the organizer of the series and he had persuaded Haydn to come to London in 1791. By 1792, Haydn had won the hearts of the English, and even *The Times*, which had hitherto remained silent about the Haydn-Salomon concerts, now reported this first concert of the 1792 season:

Salomon's Concert

The first Subscription Concert took place last Friday, at Hanover Square.

The established musical judges present all agreed that it went off with surprising effect and rigid exactness. No Band in the world can go better.

A new Overture [Symphony] from the pen of the incomparable Haydn formed one considerable branch of this stupendous musical tree.

Such a combination of excellence was contained in every movement, as inspired all the performers as well as the audience with enthusiastic ardour.

Novelty of idea, agreeable caprice, and whim combined with all Haydn's sublime and wonten grandeur, gave additional consequence to the soul and feelings of every individual present.

The Critic's eye brightened with additional lustre — than was the moment that the great Painter might have caught — that, which cannot be thrown on the human frame, but on such rare and great occasions...

The *Morning Herald* thought the new Symphony "was a composition of very extraordinary merit," while the Diary considered that Haydn had exhibited all the fire of his bold imagination. When by popular request the work was repeated a week later, the *Oracle* wrote, "...We have no hesitation to say, that, for the most powerful effects of the Science, no one of his compositions can compare with it." Of the many original touches that so impressed the critics, two open the first and second movements. The *Adagio* introduction begins with a flamboyant fortissimo unison for the whole orchestra, an effect so striking that one wonders why there is no precedent for it in any of Haydn's previous symphonies. A similar stroke of great originality opens the *Largo cantabile*. The music is announced by a

solo string quartet, and it is not until the ninth bar that the strings *tutti ma piano*, and a single bassoon, repeat the theme in conventional orchestral colours.

H.C. Robbins Landon

II. Piano Concerto No. 17 in G Major

Scholars agree that Beethoven's *Piano Concerto No. 4 in G Major* must have been inspired, at least in part, by Mozart's one piano concerto in that same key, but Alfred Einstein was prompted to observe that "the Concerto of Beethoven, who could not be naive, is powerful and robust in comparison with the delicate shadings of this unique work, which has no parallel even among Mozart's other compositions."

Subtle indeed, is this concerto, which completed a group of no less than four piano concertos that poured from Mozart during the winter of 1784. The G Major Concerto reflects a more elaborate use of wind instruments and a sophisticated integration of motivic usage between solo and orchestra.

The first movement follows traditional form with the principal ideas, including a closing section, introduced by the orchestra before the entrance of the soloist. The *Andante* divides into four sections, each of which is set off by the theme which is heard at the beginning of the movement.

The *Allegretto* presents a theme followed by five variations. The theme is a tune which Mozart noted that his pet starling learned, much to the composer's pleasure. An exuberant *presto* finale punctuates the concerto.

John Hajdu Heyer

III. Heiligmesse (Missa Sancti Bernardi de Offida)

While Haydn was still in England, Prince Nicolaus II Esterházy became head of that illustrious family. Nicolaus's predecessor, Prince Anton, had required no active duties from his famous *Kapellmeister*, and had allowed him to collect a handsome pension but to go twice to London, in 1791-2 and 1794-5. Haydn had been warmly received by the English, and the sexegenarian composer's brilliant symphonies had conquered the British musical world in a series of triumphs which recalled Handel's. But Haydn was no longer a young man, and he obviously thought himself incapable of withstanding indefinitely the fast pace of *fin-de-siècle* London, where there was no Esterházy family to ensure him a peaceful old age, free of financial worries. Thus Haydn's decision to return to his native country, despite the fact that (in his words) "my days in England were the happiest of my life," was a sensible one. Prince Nicolaus II asked him to reorganize the orchestra and choir, which had been — except for wind instruments required for the hunt — disbanded when the famous old

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Prince Nicolaus I ("The Magnificent") had died in the autumn of 1790. Haydn returned to his native Austria in the autumn of 1795 and divided his time between the capital city of Vienna, where Esterházy had a winter palace and Haydn a comfortable house in the suburb of Gumpendorf, and Eisenstadt, where the Esterházys had an old family castle and Haydn a kind of "service flat."

Prince Nicolaus II Esterházy shared the family's love for and understanding of music, but his particular love was not so much opera — the consuming passion of Nicolaus I — but church music; and he required of his world-famous *Kapellmeister* only that he administer the princely *Kapelle* and compose a mass once a year for the name day of his wife, the beautiful Maria Hermenegild, born a Princess of Liechtenstein. Haydn was not very much attached to Nicolaus II, who was a cold, despotic man; but he had always liked Princess Maria and had dedicated to her, while still in London, some of his finest piano trios. As the years went on, Princess Maria often managed to smooth over relations between her difficult husband and Haydn, and when the latter grew old and feeble, she did much to make his declining years comfortable and happy. The Prince's own doctors looked after Haydn's health, his medical bills were paid, and his favourite *Tokay* wine was delivered to him free of charge from the vast princely cellars. But all this was ten years and more after Haydn's return from England.

Students of Haydn's late masses know that there is some doubt which of the 1796 masses was the first: the *Missa in tempore belli* (whose autograph is dated "Eisenstadt 1796") and the present *Missa Sancti Bernardi de Offida* (whose autograph is merely dated "1796," which would seem to suggest that it was begun, at least, in Vienna, a fact Haydn never mentioned on his autographs). It was written to honour Bernard of Offida (1604-1694), a Capuchin monk whose saintly life and devotion to the poor and sick caused him to be beatified by Pope Pius VI on 19 May 1795. St. Bernard's name day falls on 11 September (a Saturday in 1797), and it is thought that Haydn, who had begun his new Mass in the late autumn of 1796 and had presumably worked on it for several months in 1797, combined doing honour to the simple Capuchin monk (the kind of a saint who would have appealed to Haydn's imagination) with the production of a new Mass for Princess Maria on Sunday, 12 September 1797 at the *Bergkirche* (Mountain Church) in Eisenstadt.

Haydn had collected a large orchestra which, in our work, includes oboes, bassoons, horns, trumpets, kettledrums, strings and organ; he uses four principal solo voices (SATB) but enlarges them to as many as six (SSATBB) in the *Et incarnatus est*, and the chorus is in the customary four parts (SATB). The *Bergkirche* was a curious Baroque structure of which the most distinguishing feature in the interior is the enormous organ loft, which can easily

include eighty musicians. The organ, though restored, is Haydn's and has recently been used for many recordings of Haydn's organ concerti, Mozart's organ sonatas, and so on. The acoustics of the church are by no means that of a vast, Gothic cathedral but are much more intimate; with a full congregation and a large choir and orchestra, the reverberation time cannot have been more than about one second.

Haydn's great epic of a Mass is called, in Germany, "Heiligmesse" (Holy Mass), because of the fact that the composer based the *Sanctus* on an old church song; as he often does in such cases (e.g. in the *Te Deum* for the Empress of 1799), Haydn artfully conceals the song, which has the text "Heilig, heilig, heilig," the German translation of *Sanctus* (holy)) in the middle voices of the choir; but contemporary musicians, and indeed the whole congregation, will have recognized joyfully the old chorale melody at once.

Haydn's late masses are often regarded as sublimated symphonies to the glory of God; and it is fascinating to observe Haydn wedding symphonic forms to strict canons and fugues in the *Missa Sancti Bernardi de Offida*. The Kyrie, for example, opens with a slow introduction (*Adagio*), much in the manner of a Salomon symphony; and the principal subject of the ensuing *Allegro moderato* begins with a melody very close to a folk tune (or an old church song). After the *tutti*, however, we swerve, not to the dominant, but to a vigorous fugue. The middle section, "Christe eleison," is for chorus in blocked harmonies, but the "Kyrie" fugue interrupts and wheels us through a kind of development section; and there is a real recapitulation which ends in a wonderful, fervent coda, in which Haydn builds up tension by every technical means at his disposal (violins rising higher and higher in tense sixteenth-note figurations, bass line pounding out a derivative of the fugal subject). It also sets the kind of subdued brilliance of the whole Mass — subdued because of the quiet sheen that brass instruments take on in B flat; subdued also, for example, because the kettledrums are in the lowest key known to the eighteenth century; subdued, perhaps most importantly, because the strings in flat keys lack the brilliance and penetration of a key like D major (where, for example, more open strings [not stopped by the fingers] can be brought into play).

The *Gloria* is divided into three big sections: a rousing opening *Vivace* (*Gloria in excelsis Deo...*) which ends with massive chordal attacks (*Glorificamus te*) and thundering kettledrums, leads to one of the most miraculous sections Haydn ever composed. It is at first marked *Allegretto* and starts in G Minor (again a relationship of thirds *vis-à-vis* the main key of B-Flat, something that fascinated Haydn, and later Beethoven), and the soloists sing *Gratias agimus tibi*. The movement gradually gathers enormous momentum, and the tempo speeds up at *Qui*

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tollis peccata mundi. We soon see that the whole movement is, like many others in this Mass, a vastly complex contrapuntal fabric in which, for example, the top and bottom of the orchestra are written in double counterpoint at the octave and may be reversed. Haydn, like Bach, is using every tool of his trade to praise the Almighty, much in the manner of a Medieval craftsman working on some tiny detail of a vast Gothic cathedral tower: the man on the street, far below, may not see the beauty of the tiny figure, but then, it was made, not for him, but for the Great Architect. The third section begins again in B-Flat (*Quoniam tu solus Sanctus...*) and we soon enter another glorious fugue, this time a double fugue, lovingly constructed and making a fervent and moving conclusion to this great *Gloria*. This is perhaps the place to say that Haydn's extensive sketches to this Mass have been preserved and give us a fascinating glimpse into the "workshop." Moreover, Haydn made considerable changes in the *Gloria* after having completed the score, mostly by lengthening the first section. (This is a rarity in Haydn, who generally shortened rather than the reverse.)

The *Credo*, too, is in three sections, of which the middle *Adagio* to the words *Et incarnatus est* is the most interesting; it is a strict canon which Haydn also used to a secular text about the joys of a good woman; in those days, wine, women, song and the Mother Church were more sanely interwoven than now, and no one — certainly not in Leipzig or Eisenstadt — thought it wrong to use the same melody for God and a good woman. The canon stops at *Crucifixus* and the music moves into a sinister, bass-loaded E-Flat Minor. The third section begins with the words *Et resurrexit* and, as we may now confidently expect, ends with a grandiose double fugue to a sharply increased tempo — from *Allegro* to *Vivace assai*.

The melodic origins of the *Sanctus* have been noted above. Actually the old German song is contained in the slow opening (*Adagio*), which leads to an *Allegro* at the words *Pleni sunt coeli...*; the *Osanna in excelsis* is again fugal. The *Benedictus* is, in the Austrian tradition of that period, a gentle, songful piece marked *Moderato*; it is in E Flat but Haydn retains the trumpets and drums in B Flat, again not to make them too brilliant or too high-pitched (which they would have been in E Flat).

The *Agnus Dei* is a sombre and slow section in the strange key of B-Flat Minor — five flats, difficult enough for the strings but almost impossible for the woodwinds of that day; hence they are dropped till the next section. Some of the dynamic marks in the *Agnus* come only from the original set of performance material; for this Mass we are fortunate in having the sketches (see above), the complete autograph manuscript, and Haydn's original set of parts with his additions and corrections. In some cases he added things after the first performance (one assumes) directly to the parts concerned, and never bothered to enter them

on the autograph.

The Mass ends with a brilliant and martial *Dona nobis pacem*, with that typically Haydnesque combination of moderately moving choral parts, rapid violin figures in sixteenth notes, the urgency of a solid eighth-note line in the bass, the whole filled up by the wind and punctuated by the knife-edge of the trumpet and drum fanfares.

Haydn's contemporaries at once realized that they were in the presence of a great new art form. Beethoven, when asked to compose a new mass for Prince Nicolaus in 1807, wrote the Prince that he (Beethoven) was worried at the effect his new work might make in view of Haydn's masterpieces in that field — one of the few times that Beethoven, then a well-known and much respected composer, ever felt worried on such an account. He need not, of course, have worried; but it shows the immense veneration in which Haydn's last six masses were held then, and indeed have been held ever since.

H.C. Robbins Landon

Wednesday Concert

July 20, 27, August 3, 9 p.m., Carmel Mission Basilica

FOUNDERS' MEMORIAL CONCERT

The Splendors of Dresden
Music from the Court of Saxony

Festival Chorale
Members of the Festival Orchestra
Bruce Lamott, Conductor

Processional:

Salve Regina Gregorian Chant
(“Hail, Holy Queen”)

I. Motet, *Vox exsultationis* Johann Walter
(“The Voice of Exsultation”) 1496 - 1570

II. *Crucifixus* Antonio Lotti
c.1667 - 1740

III. *Lobe den Herren, meine Seele* Heinrich Schütz
(from *Psalmen Davids*, 1619) 1585 - 1672
(“Praise the Lord, O My Soul”), SWV 39

Benjamin Reckdahl, *tenor solo*
solo quartet:
Martha Cowan, *soprano*; George Stern, *countertenor*
Jody Golightly, *tenor*; Mark Beasom, *bass*

IV. *Lamentation II for Easter Eve* Jan Dismas Zelenka
1679 - 1745

ALEPH. *Quomodo obscuratum est aurum*
(“O how the gold is tarnished”)

BETH. *Fili Sion inclyti*
(“The Sons of Zion, honorable and decked with gold”)

GHIMEL. *Sed et lamiae nudaverunt mammam*
(“The very jackals give the breast”)

DELETH. *Adhesit lingua lactentis*
(“The tongue of the baby at the breast”)

HE. *Qui vescebantur voluptuose*
(“Those who used to eat only the best”)

VAU. *Et major effecta est*
(“The crime of the daughter of my people”)

Aria. *Jerusalem, convertere ad Dominum Deum*
(“Jerusalem, Jerusalem, turn to the Lord your God”)

Michelle Fournier, *alto*; Cynthia Roberts, *violin*
Edward Benyas, *oboe*; Britt Hebert, *bassoon*
Allan Whear, *cello*; Andrew Appel, *organ*

V. Motet, *Lobet den Herrn, alle Heiden* Johann Sebastian Bach
(“Praise Ye the Lord, All Ye Nations”), BWV 230 1685 - 1750

VI. Aria, *A Dio ritornate, lasciate l'errore* Johann Adolf Hasse
(“Return to God, abandon error”), from the oratorio,
Il conversione di San 'Agostino (“The Conversion of St. Augustine”) 1699 - 1783

Kim Childs, *tenor*

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VII. **Concerto in G Major, Seibel 215** **Johann David Heinichen**
1683 - 1729

Andante e staccato
Vivace
Largo—Violino solo
Vivace
Alternativ, forte et piano

Cynthia Roberts, *solo violin*
Robin Carlson, Kim Reighley, *flutes*
Edward Benyas, Monica Johnson, *oboes*

VIII. **Missa Sapientiae: Gloria** **Antonio Lotti**

Gloria in excelsis (Glory to God in the highest)
Laudamus te (We praise thee)
Gratias agimus tibi (We give thanks to Thee)
Domine Deus, Rex coelestis (Lord God, Heavenly King), soprano solo
Domine Fili (Lord God, Son of God), alto, tenor, bass trio
Domine Deus, Agnus Dei (Lord God, Lamb of God)
Qui tollis peccata mundi (Thou who takest away the sins of the world)
Qui sedes (Thou who sittest at the right hand of God)
Quoniam tu solus Sanctus (For Thou alone art holy)
Cum sancto Spiritu (With the Holy Spirit)

Gillian Hoffman, *soprano I*; Marie Hodgson, *soprano II*
Kathie Freeman, *alto*; Donald Krehbiel, *tenor*
Donald Wilkinson, *bass*
Edward Benyas, *oboe*; Robin Carlson, *flute*

IX. **Pastorale for Christmas Eve** **Heinichen**

X. **Chorus, Preiset dein Glücke, gesegnetes Sachsen** **J.S. Bach**
("Praise your good fortune, blessed Saxony") from Cantata BWV 215

Recessionals:

Sinfonia Ritornello from Cantata, BWV 215
Te Deum laudamus ("We praise Thee O God")

J.S. Bach
Gregorian Chant

Patrons are requested to refrain from applause.

This concert will be delay broadcast on KUSP-FM on Wednesday, Aug. 3 at 9 p.m.

Wednesday Concert

Program Notes

During Bach's lifetime Dresden rose to glory as one of the most magnificent cities of the Western world, earning the sobriquet "Florence on the Elbe." Since 1485 it had housed the court of the royal house of Wettin, an ancient dynasty whose rule was to extend for eight centuries (ending only with World War I). The many composers, including Bach, who benefited from their patronage made Dresden a flourishing musical center. Wettin rulers governed Saxony (an area that includes Leipzig) as "electors" — princes who had the right to participate in choosing the Holy Roman Emperor. As Saxony's capital, 18th-century Dresden became the heart of an empire when August the Strong acquired the crown of Poland, and Saxony's electors became kings.

Devastated by an Allied air strike in 1945, Dresden in post-reunification Germany is now strenuously rebuilding to restore its past glories by its 800th anniversary in the year 2006. This concert provides a sampling of the rich musical splendors that are a major part of Dresden's proud tradition.

Processional: The Gregorian antiphon (a companion-piece for the singing of psalms) entitled *Salve Regina* is one of four Marian antiphons designed to be sung to the Blessed Virgin each evening in the monastic service of Compline, just before retiring for the night. Probably the work of the eleventh-century bishop Adhemar de Monteil, this sublime chant was a favorite in at least two of Dresden's oldest churches; as early as 1398 a bequest was made to the Holy Cross Church on the stipulation that the choirboys sang the *Salve Regina* every evening. A similar endowment was established at the Church of the Three Kings in 1465.

I. The Reformation was born in Saxony, and came to Dresden in 1539 under the Wettin ruler Duke Henry the Pious, a follower of Luther. When his son Moritz obtained the Electorship for his branch of the family in 1547, he founded a new court chapel choir in Dresden and chose Johann Walter to be its first Kapellmeister. Walter had close ties with Luther, who had collaborated with him to produce the first Lutheran hymnbook in 1524.

Yet Walter also introduced Dresden to the sophisticated style of Catholic polyphony typified in the Latin motets of the Netherlands composer Josquin. In his elegantly serene six-voice motet *Vox exsultationis*, Walter displays Josquin's important influence in his ease of contrapuntal movement, while showing his own stylistic individuality in the bold leaps of his melodic lines.

II. Antonio Lotti was active for most of his life at the famous Cathedral of San Marco in Venice; but in his only known foreign sojourn, he spent the years 1717-1719 in Dresden as court composer to August the Strong, com-

posing operas and occasional music (including a work celebrating the important marriage of August's heir to the daughter of the Hapsburg emperor.) Lotti's years in Dresden were to exert an important influence on the future court composers Zelenka and Hasse.

The justly famous 8-voice *Crucifixus* by Lotti is a prime example of his ability to combine the harmonic language of the 18th century with the contrapuntal procedures of the Renaissance. One of several independent settings of a short text from the Creed of the mass ("He was crucified also for us under Pontius Pilate, suffered and was buried."), the work eloquently expresses the sorrow of the Crucifixion with pungent dissonances and dramatic declamation. The English chronicler Dr. Charles Burney (whose reminiscences are featured in Thursday's concert) wrote that a performance of a sacred work by Lotti in 1770 moved him to tears. The profoundly moving *Crucifixus* is just such a piece.

III. The leading figure in 17th-century German music, Heinrich Schütz played a major role in introducing into his native country the Italian styles of his age. In 1613, after studies in Venice, he entered the employ of Elector Johann Georg I of Saxony as principal Kapellmeister at the Dresden court, a post he was to occupy for the remainder of his long career.

The influence of the great Venetian composer Giovanni Gabrieli is apparent in Schütz's first church publication, the *Psalmen Davids* (Psalms of David) of 1619, a collection of German motets in the grand Venetian manner for eight or more voices with instruments. *Lobe den Herren, meine Seele* (text from Psalm 103) contrasts a solo quartet, in imitative passages of florid counterpoint, with a larger chorus whose language is chordal and majestic.

IV. Catholicism officially returned to the Saxon court in 1697 when August the Strong was obliged to convert in order to assume the Polish throne. Among the Catholic musicians who subsequently came to Dresden was the gifted Czech composer Zelenka, who joined the court orchestra in 1710 and remained there the rest of his life. Upon the death of the Kapellmeister Heinichen in 1729, Zelenka was passed over for the post in favor of Hasse, but was eventually given the title Church Composer. Bach is known to have admired his music and performed it in Leipzig. Indeed, the two men had in common a love of rigorous counterpoint and fugal techniques that were becoming old fashioned.

Zelenka's setting of the biblical *Lamentations of the Prophet Jeremiah*, dating from 1722, was composed for the court chapel, which apparently followed a tradition of performing polyphonic settings of these penitential texts (rather than plainchant) during Holy Week services known as "Tenebrae." Zelenka's six *Lamentations* are all in

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the form of solo cantatas with accompaniment by solo instruments; the Lamentation heard in this concert features violin, oboe, and bassoon.

In accordance with ancient tradition, the Hebrew letters ("Aleph, Beth," etc.) that introduce each section are sung in affective aria-style passages, contrasting with simple recitative for the actual Latin words of the Lamentation. The closing refrain "Jerusalem, Jerusalem" is in the form of a fugue, with the voice having equal thematic importance with the instruments.

V. During his Leipzig years Bach often made the short trip to Dresden, where his son Wilhelm Friedemann was organist at the Sophienkirche: but his connections with the Saxon court never produced the financial rewards he hoped for. Seeking a court appointment, he dedicated the *Kyrie* and *Gloria* of the *Mass in B Minor* to Elector Friedrich August II in 1733, but his eventual reward was only the largely honorary title of Court Composer. Nonetheless he composed numerous "occasional" works honoring the Saxon royal family.

Lobet den Herrn, alle Heiden (a setting of Psalm 117), is one of Bach's surviving German "motets" — sacred choral works with no specific liturgical function. The circumstances of its composition are not known, though like most of Bach's motets it may be a funeral piece. It opens with rising arpeggio figures that lead to an energetic double-fugue exposition. A chordal passage interrupts for *Denn seine Gnade und Wahrheit waltet* ("For his grace and truth reign"). As new counterpoint breaks forth, long held notes in each choral voice illustrate the word *Ewigheit* ("Eternity"). A change to triple meter for the "Alleluia" concludes the motet with dance-like exuberance.

VI. At the height of his career Johann Adolf Hasse was the most widely admired composer of opera in Italy and Germany. His long association with Dresden began in 1730 when he was named court Kapellmeister. Over the next thirty years he presented numerous operas in the sumptuous opera house that August the Strong had built in his famous palace, the Zwinger.

During Lent, when the opera house was dark, Hasse composed oratorio in Italian for performance in church services. *La conversione di San Agostino* was first heard in the chapel of the Taschenberg palace in Dresden on Holy Saturday in 1750. The text is by the Electress of Saxony, Maria Antonia Walpurgis, and is based on the Confessions of St. Augustine. It tells of the 5th-century church father's struggles with sin and eventual submission to the will of God. A *Dio ritornate*, the final aria of the work, features graceful ornamental fugues, elegant melody, relatively static harmonies, and repeated bass notes — elements of the pre-classic or "galant" style that was becoming all the rage.

VII. Johann David Heinichen is known today primarily for his important treatise on *continuo* playing. He was educated at the St. Thomas School under Bach's predecessor Kuhnau, and at Leipzig University. In 1717 he became Kapellmeister at the Dresden court, which by that time had become famous throughout Europe for its excellent orchestra. The group had cultivated a variant of the Italian concerto grosso known as the *concerto per molti strumenti*, in which a variety of solo instruments took alternating prominence in the various movements, which had no standard order or number.

Heinichen's "Concertos for the Orchestra of Dresden" are festive works full of sparkle and vitality that no doubt reflect the self-confidence of August's court. The G Major concerto heard here is scored for paired oboes and flutes, with strings. The first movement provides a quirky staccato underpinning for melancholy solo lines. This leads to a concerto-grosso style Vivace featuring the flutes, reminiscent of Bach's Fourth Brandenburg. A transitional solo for violin ushers in a second, more rambunctious Vivace, which instead of concluding the work, plunges unexpectedly into a sturdy dance movement.

VIII. Lotti's *Missa Sapientiae* (Mass of Wisdom), though perhaps not composed during his Dresden years, certainly came into use there around 1730 in a version by Zelenka (who probably gave the work its nickname.) Zelenka adapted the work for the forces available to him at the court chapel by adding parts for woodwinds. Bach in turn copied Zelenka's version for use in Leipzig. The mass was known to Handel as well, who cribbed several passages for use in his own works.

In the *Gloria* heard in this concert, the joyous opening movement features almost tongue-in-cheek word play on *et in terra pax* ("and on earth peace") as the bass voices are left all alone to descend to earthly depths. In the sprightly *Laudamus te*, Zelenka's added woodwinds become the third party in a lively dialogue with strings and oboes. The beautiful solo *Domine deus, Rex coelestis* features oboe and flute obbligato in conversation with a vocal line whose extended passagework preserves a sense of easy grace. Both the *Qui tollis* and *Miserere* movements combine slow-moving chromatic harmonies for the chorus (reminiscent of Lotti's *Crucifixus*) with a pulsing rhythm in the strings that adds tension and contrast. The rollicking *Quoniam* features jaunty syncopated phrase endings in a technique known as *hemiola*.

Bach's predecessor at the St. Thomas Church in Leipzig, Kuhnau, wrote that Lotti "has in his church music displayed an admirable gravity, strong and fully-developed harmony and art together with a special grace." He might well have had the *Missa Sapientiae* in mind.

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IX. A "pastorale" is a piece written in imitation of the music of shepherds, with their shawms (oboe-like instruments) and droning bagpipes. Especially associated with Christmas in depiction of the shepherds attending at Christ's birth, these works are usually in a rocking 6/8 or 12/8 meter suggestive of a lullaby. (There are notable examples in Corelli's *Christmas Concerto*, Handel's *Messiah* and Bach's *Christmas Oratorio*.) Heinichen's lovely Christmas pastorale is a kindred piece, with a pair of oboes gently piping in thirds over occasional drone-like held notes in the violins.

X. The Elector of Saxony, Friedrich August II and his consort visited Leipzig in October of 1734, and on very short notice Bach (who was in charge of civic music) was informed that the royal pair wished to celebrate the first

anniversary of the Elector's ascension to the throne of Poland as August III. On the evening of October 5, six hundred students from the university carried torches to escort Bach's Collegium Musicum at an outdoor performance of his new cantata, *Preise dein Glücke, gesegnetes Sachsen*.

Lack of time required Bach to recycle earlier music. For the opening chorus, heard in this concert, he reused the beginning of his cantata (now lost) *Es lebe der König, der Vater im Lande* ("Long live the king, father of our land"), BWV A11, composed for the nameday of the previous king, August the Strong, in 1732. This rousing double-chorus, enlivened by brass and timpani, was to assume a new role some ten years later when Bach again reworked it, making it the *Osanna* of his *Mass in B Minor*.

Clifford Cranna



Thursday Concert

July 21, 28, August 4, 8 p.m., Sunset Center Theater

Travels with Charley

Selections from the 18th-Century Journal of Charles Burney,
Music, Men and Manners in France and Italy in 1770,
with Musical Illustrations

Elizabeth Wallfisch, *narrator, violin*
Rosa Lamoreaux, *soprano*
Douglas McNames, *cello*
Paul Nicholson, *harpsichord*

- I. **Sonata in F Major, Op. 2, No. 1** **Johann Christian Bach**
pour Clavecin, accompagné d'un violon 1735 - 1782
ou flûte traversière et d'un violoncelle
Allegro
Minuetto (più tosto Allegro)
- II. **Two Arias:** **Tommaso Traetta**
Ombra cara, amorosa, ah perchè mai? 1727 - 1779
Dirò che fida sei
- III. **Sonata in D Major, Op. 8, No. 3 for violin and basso continuo** **Pietro Antonio Locatelli**
Adagio 1695 - 1764
Allegro
Presto
- IV. **Toccata in F Major for harpsichord** **Baldassare Galuppi**
1706 - 1785
- Intermission*
- V. **Sonata in G Minor for violin and continuo, "The Devil's Trill"** **Giuseppe Tartini**
Headed in the earliest known edition, "The Devil's Trill, after the dream of 1692 - 1770
the composer, who said that he saw the Devil at the foot of his bed, executing
the trill written in the final moment of this sonata."
Larghetto affettuoso
Tempo Giusto della scuola Tartinista
Andante-allegro assai-andante-allegro assai-andante-allegro assai-adagio
- VI. **Sonata in B Flat Major for cello** **Antonio Vandini**
Grave c1690 - c1771
Allegro
Allegro
- VII. **Solo Cantata: All'ombra di sospetto** **Antonio Vivaldi**
Recitative: "All'ombra di sospetto" 1678 - 1741
Aria: "Avezzo non è il core"
Recitative: "O quanti amanti"
Aria: "Mentiti contenti"

This concert will be delay broadcast on KUSP-FM on Thursday, August 4 at 8 p.m.

Thursday Concert

Travels with Charley

The remarkable life of Charles Burney unfolded in a series of exceptional turns. Born in 1726 as the last (with his twin sister) of the twenty children by the two wives of James MacBurney, young Charles experienced a provincial beginning in Shrewsbury and Chester, but he was fortunate to be well schooled. In his late teens he made the acquaintance of the celebrated composer Arne, who took him on as an apprentice. This connection soon put him in touch with Handel, for whom Burney played the violin and viola both in Handel's opera orchestra and at his home.

When, in 1746, he was taken into service by a wealthy aristocrat his future appeared to be secure, but soon thereafter Burney married and moved to Norfolk, where he stayed for nearly a decade as an organist and teacher. In 1760 he returned to London where, after a brief visit to Paris, he translated Rousseau's opera *Le devin du village* as *The Cunning Man* for presentation on Drury Lane. Two years later, at the age of 41, he took the Doctorate of Music at Oxford.

During this period in London he lived on St. Martin's Street in the former home of Sir Isaac Newton. Burney made good use of the rooftop observatory, and in 1769 he wrote "An Essay toward a History of the Principal Comets." His home became a musical center, with much music-making by singers and players from all over Europe.

In 1770 he took action on a long-held ambition to write the history of music and made the first of two extended trips to Europe. The first trip, between June 5 and December 24, 1770, led to his journal *Music, Men, and Manners in France and Italy 1770* from which the commentary of tonight's program is drawn. The account related in the journal is one of an extraordinary experience by an extraordinary individual. Burney's detailed notes describe the people and the time in lively detail. More important for music lovers, in a seven-month period Burney came into direct and indirect contact with a host of the leading musicians of those two countries as he visited churches and opera houses and heard many concerts. Of the composers on this evening's program, Burney probably knew Christian Bach and Tommaso Traetta best, for they both worked in London. He met both Galuppi and Vivaldi during his visit to Italy, and he heard music of Vivaldi and Tartini and visited students of the latter.

Subsequently he wrote his four-volume *General History of Music* (1776-89) and musical articles for the 45-volume *Ree's Cyclopaedia*, made plans for an English music school after the model of the Italian conservatory, became a friend of Haydn on the composer's visits to London, and received many honors. In 1806, despite the war between Britain and France, Burney was elected Corresponding Member of the Institute of France (*Classe des Beaux Arts*). He died in

London in 1814.

Burney comes down to us as one of those towering 18th century figures whose energy and breadth of engagement continue to astound those who study his activities. His *General History of Music* will remain an important resource for those who study 18th century music and musical thought. His other writings provide a wealth of information on his time and its music.

Apart from his achievements as a scholar, there is ample evidence that Burney was an individual of exceptional taste, manners and diplomacy. These qualities apparently made it possible for him to travel widely and successfully during a time of great political and social unrest and to develop a huge circle of friends and acquaintances who assisted him in compiling the vast information in his writings.

John Hajdu Heyer

II. Two Arias

Ombra cara, amorosa

*Ombra cara, amorosa,
ah perchè mai
tu corri al tuo riposo
ed io qui resto?
Tu tranquilla godrai
nelle sedi
beate ove non giunge
nè sdegno, nè dolor,
dove ricopre
ogni cura mortale
eterno obbligo,
nè più rammenterai
fra gli amplessi paterni
il pianto mio,
nè questo di dolor
soggiorno infesto.*

Dear, loving shade,
why do you hasten
to your rest,
while I remain here?
You will peacefully delight
in the blessed regions
where there never enters
any disdain or grief,
where every mortal care
finds eternal oblivion.
You shall no longer
remember my weeping,
there in the paternal
embrace, nor think
of this earthly life
full of grief.

*Io resto sempre a
piangere dove mi
guida ognor
d'uno in un altro
orror la cruda sorte.*

I remain here,
forever weeping,
where cruel fate leads
me from one horror
to the next.

*E a terminar le lagrime,
pietosa al mio dolor,
abi, che non giunge
ancor per me la morte!*

And to end my tears,
taking pity on my grief,
ah, may not death
yet come to me?

Dirò che fida sei

*Dirò che fida sei: su
la mia fè riposa.*

I will say that
you are faithful:
rest upon my faith.

*Sarò per te pietosa,
per me crudel sarò.
Sapranno i labbri miei*

I will take pity upon you,
and be cruel to myself.
My lips shall make

Thursday Concert

*scoprirgli il tuo desio:
ma la mia pena, o Dio,
come nasconderò?*

known what you desire.
But my pain — O God! —
how shall I hide it?

VII. Solo Cantata, *All'ombra di sospetto*

Recitative:

*All'ombra di sospetto il
mio costante, affetto
perde alquanto la fede,
e a beltà lusinghiera
ei poco crede.*

In suspicion's shadow, my
constant affection loses
somewhat its faithfulness,
and puts little trust in
deceitful beauty.

Aria:

*Auvezzo non è il core,
amar beltà d'amore
ch'addolcisca il penar
con finti vezzi.
Se lusinghiero è il dardo
ogni piacer e tardo
a fia che l'adorar per
forza sprezz.*

My heart is not accustomed
to loving the beauty of love
that sweetens suffering with
false charms. If Cupid's
darts are deceitful, any
pleasure is useless
to make me love
scorn against my will.

Recitative:

*O quanti amanti, o
quanti che fedeli e
costanti regon delusi
da lusinghe accorte
d'amore fra le ritorte.
Più d'ogni un così
langue, e tante volte
il sangue spargeria per
mostrar il vero amore.
Concetto dall'ardore
di vezzosa bellezza
ch'ogn'or gli strugge
l'alma
ed al suo affetto calma
mia spera di goder, sin
ch'ingannato
viene amante
schernito, e ingannato.*

Oh how many lovers,
faithful and constant,
are deluded by crafty
deceit in the
bonds of love!
Each one languishes so,
and how often will
blood be shed to
demonstrate true love!
Caught up in the ardor
of the charming beauty,
that continually consumes
the soul and its affection,
my tranquility hopes to
rejoice, until, beguiled,
the lover becomes
scorned and deceived.

Aria:

*Mentiti contenti son
veri tormenti d'amante
fedel.
Gran male è qual bene
son dardi quei guardi,
che vibran per pene
bellezza crudel.*

Happy lies are the true
torment of a faithful lover.
This goodness is
a great evil; those
glances are darts
that cruel beauty hurls
for punishment.

Translation by Kip Cranna

He hopes by nature's help to see
his toil repaid, and so he prays to heaven.



Friday Opera

July 22, 29, August 5, 8 p.m., Sunset Center Theater

XERXES

(*Serse*)

Concert Version

Opera in Three Acts

by

George Frideric Handel

(1685 - 1759)

Libretto based on Silvio Stampiglia's *Il Xerse*, in turn based on that of Nicolo Minato

Bruno Weil, Music Director and Conductor

Albert Takazauckas, Stage Director

Bruce Lamott, Chorus Director

DRAMATIS PERSONAE

Xerxes	Catherine Robbin
the King, betrothed to Amastre, but infatuated with	
Romilda	Rosa Lamoreaux
who is displeased by the king's unwanted attentions, and would much prefer	
Arsamene	Mika Shigematsu
the Kings' brother, who loves Romilda in return, but is urged by the King to favor	
Atalanta	Shari Saunders
the clever and jealous sister of Romilda, who schemes to marry Arsamene herself.	
Amastre	Linda Childs
A foreign princess betrothed to Xerxes, who comes to seek news of him, disguised as a soldier.	
Ariodate	Burr Phillips
a gentleman of the town and courtier to the King, and father of Romilda and Atalanta.	
Elviro	Daniel Lichti
servant of Arsamene	

Members of the Festival Orchestra and Chorale
Daniel Lockert, Musical Preparation and Harpsichord
Ross Brown, Lighting Design
Supertitle translations by Clifford Cranna
Slide Production by Jerry Sherk

There will be two intermissions of 15 minutes each.

Time and Place: Ancient Persia

Miss Shigematsu's role in this production is an approved part of her Adler
Fellowship training program at the San Francisco Opera Center
This concert will be delay broadcast on KUSP-FM on Sunday, Aug. 7 at 8 p.m.

Friday Opera

Synopsis

Act I

In a garden, the eccentric Xerxes addresses affectionate praise to a shady tree. His brother Arsamene, attended by his sleepy servant, Elviro, listens to the distant singing of his beloved Romilda. Xerxes overhears as well; enraptured by her voice, he resolves to marry her and orders Arsamene to tell Romilda this news. Arsamene demurs, and Xerxes goes off to tell her himself. When Arsamene warns Romilda of the king's intentions, her sister Atalanta begins to hope that Romilda will accept Xerxes, leaving Arsamene to her. Arsamene protests when Xerxes asks Romilda to share his throne, and he is promptly banished, but Romilda remains faithful to him.

Amastre, a foreign princess whom Xerxes had pledged to marry, comes to seek him, disguised as a soldier. Xerxes' general, Ariodate (father of Romilda and Atalanta), announces a Persian victory. As his reward Xerxes promises him, somewhat enigmatically, that his daughter Romilda shall have a royal husband "equal to Xerxes." Arsamene gives Elviro a letter to deliver to Romilda asking for a final meeting before his exile. Atalanta advises her sister to accept Xerxes, telling her that Arsamene loves someone else. Romilda sees through this lie and vows to remain faithful. Atalanta resolves to use all her charms to get what she wants.

Act II

Attempting to deliver the letter undetected, Elviro is disguised as a flower-seller. He encounters Amastre, who is devastated to learn that Xerxes now plans to marry Romilda. Atalanta appears and persuades Elviro to give her the letter to Romilda. She tells Elviro (falsely) that Romilda has forsaken Arsamene and now loves Xerxes. Xerxes finds Atalanta reading the letter and recognizes his brother's writing. Atalanta says the letter is addressed to her, and that it is she whom Arsamene secretly loves (though he of course will deny this!)

Xerxes shows the letter to Romilda. Believing it is addressed to Atalanta, she gives way to jealousy, but insists she will always love Arsamene. Elviro prevents Amastre from killing herself out of grief over Xerxes' betrayal. When Elviro tells Arsamene the false news that Romilda now loves Xerxes, Arsamene is heartbroken. Xerxes prepares to lead his army into Greece across his new bridge spanning the Hellespont. When he tells Arsamene that he may marry Atalanta, his brother declares that he can love only Romilda. Xerxes then advises Atalanta to forget Arsamene, but she says she cannot. Elviro remarks on a gathering storm and takes comfort in drink. Xerxes encounters Amastre but does not recognize her. When Romilda interrupts their strained conversation, Xerxes

demands an answer from her. Amastre boldly intervenes, warning that Xerxes cannot be trusted. Xerxes orders that Amastre be arrested, but Romilda secures her release.

Act III

A brief quarrel between Arsamene and Romilda ends when Atalanta admits her deception about the letter, and resigns herself to finding another love. Pressed again by Xerxes, Romilda suggests that she will marry him if her father consents. Reproached by Arsamene for yielding, she tearfully replies that it is death, not marriage that awaits her. Xerxes asks Ariodate's consent for his daughter Romilda to marry a man "of royal blood, equal to Xerxes," who will soon visit him. Thinking he means Arsamene, the slow-witted Ariodate readily agrees. Romilda once again rejects Xerxes, telling him that Arsamene is her lover and that they have even kissed! Xerxes angrily orders Arsamene to be executed. Amastre offers to help Romilda by going to warn Arsamene. In turn she asks Romilda to deliver a letter to the king. Arsamene accuses Romilda of wishing to send him away, and the two quarrel.

At the temple, Ariodate ends the couple's quarrel by announcing that they are to be married on Xerxes' (misunderstood) orders. The king is furious when Ariodate tells him that the marriage is already accomplished. A letter is brought which Xerxes assumes is from Romilda, full of love and reproach. Learning at last that it is from Amastre, Xerxes unleashes his fury. He orders Arsamene to kill Romilda, but Amastre intervenes and accuses the king himself of faithlessness, finally revealing her identity. Acknowledging his wrongs, Xerxes begs and receives her pardon, and blesses the marriage of Arsamene and Romilda.

Program Notes

Among Handel's more than forty operas, *Xerxes* (or *Serse*, as it is properly titled in Italian) is an unusual work in several important respects, not the least of which is the fact that it contains the composer's only operatic music that today's average music lover might be counted on to recognize — the celebrated "*Handel's Largo*" (actually a *larghetto*) entitled *Ombra mai fù* ("there never was such shade"). That this famous melody is often assumed to be a sacred piece (it is in reality a love song to a tree) can be viewed as a corollary of a much greater irony: that although Handel is now famous for the sacred music of his oratorios, it was to the secular world of Italian opera (composed mostly for a London audience) that he devoted virtually his entire career.

Xerxes was one of Handel's last operas, premiered in 1738 at the King's Theater in London. The English public's affection for Italian opera had been waning for several years, and Handel had already begun to turn his attention toward

Friday Opera

the English oratorio. (He would compose *Saul* and *Israel in Egypt* later that same year). Like most of his late operas, *Xerxes* was poorly received, and disappeared after only five performances. The nineteenth century knew the work's name only because of its famous Largo. Modern revivals of the opera, however, began as early as 1924, and it has now come to rank with *Julius Caesar* as one of the most frequently performed of Handel's operas.

The title character of the opera is based on the historical Xerxes I ("The Great"), King of Persia from 486 to 465 BC. He is best known for leading the Persian invasion of Greece, which he accomplished by building a bridge of boats across the "Hellespont" (now known as the Dardanelles), temporarily linking Asia and Europe. (Students of history will recall that the Persians' initial victories in Greece later ended in a crushing defeat in the naval battle at Salamis.)

Not surprisingly, Xerxes' true character was later somewhat distorted in Greek legend. Yet history seems to confirm a portrait of him as a person "to whom opposition was as annoying as sacrilege... nervous in temperament, fallen from youthful fire into indolence." Frankly acknowledging its scant historical underpinnings, a note in the original 1738 libretto states:

Some imbecilities, and the temerity of Xerxes (such as his being deeply enamour'd with a plane tree and the building of the bridge over the Hellespont to unite Asia and Europe) are the basis of the story; the rest is fiction.

(The two historical details cited — about the plane tree and the bridge — are based on the accounts of the ancient Greek historian Herodotus.)

Handel's operas are of the eighteenth-century form known as the *opera seria*, "serious opera" whose high moral tone usually avoided comic elements. *Xerxes* is one of very few of his operas that depart from the norm in this regard. Especially noteworthy is the presence of a genuine *buffo* character in the bass role of the servant Elviro, a clear predecessor of Mozart's *Leporello*. (Elviro's flower-selling music is said to have been derived from the calls of London street-vendors.)

In a further departure from typical *opera seria* form, *Xerxes* is not comprised of an inexorable succession of rigidly constructed *da capo* arias (with a basic "ABA" form). Half the arias in this work have no *da capo* repeat of the first section, and many have no opening *ritornello* (orchestra introduction); instead the characters often burst spontaneously into song directly from recitative. Some examples from Act II include Atalanta's mischievous *Dirà che amor per me* ("He'll say he doesn't love me"), Romilda's angry *È gelosia quella tiranna* ("Jealousy is the

tyrant"), and Amastre's suicidal lament *Anima infida* ("Faithless soul"). In some cases the characters complete their arias without making the traditional exit. The resulting similarity in dramatic flow to Venetian operas of a much earlier period is due in part to the libretto itself, the oldest that Handel adapted, originally written for Monteverdi's pupil Cavalli in 1654.

Treble voices were favored over lower voices in the *opera seria*. Accordingly, the role of Xerxes was written for the celebrated *castrato* Gaetano Majorano, known as "Caffarelli." As was a frequent practice, the part of the king's languid brother Arsamene was written as a "trouser role," for a female mezzo-soprano portraying a man. Successful disguises were an inescapable dramatic element in these operas; hence we find the female character Amastre, Xerxes' rightful betrothed, stalking her neglectful fiancé while undetected in her soldier's disguise. Though the resulting gender-confusion can be disconcerting for modern audiences, eighteenth-century opera-goers apparently took such things as a matter of course.

Handel's music brings these characters to life with remarkable clarity and humanity. Atalanta's capricious nature, for example, is deftly delineated in her playful aria *Un cenno leggiadretto* ("A charming gesture"), full of sprightly repeated notes and ornamental figures. The temperamental Xerxes is depicted in a variety of moods: in his first-act aria *Più che penso* ("The more I think of the flames of love") his quirky lovesickness is set off by eccentric, lurching dotted rhythms; in the second-act aria *Se bramate d'amar* ("If you dare to love him"), the changing pace of the music reflects his alternating feelings of scorn, helplessness, and indecision. Just before the opera's finale, his temper flares in a classic rage aria *Crude furie degl'orridi abissi* ("Cruel furies from the horrid abyss").

Of the three duets in the score, special mention should be made of the "lovers' spat" duet *Troppo oltraggi la mia fede* ("You offend my faithfulness"), a lovely piece that poignantly hints at the tender feelings beneath the angry pair's expressions of wounded pride.

"It is not exaggeration to rank Handel's gift for musical characterization beside Mozart's," writes Handel scholar Winton Dean. "In *Xerxes* he moves with absolute certainty between the sinister and the farcical, the flippant and the tragic. We forget we are in ancient Persia, or in the eighteenth century, and recognize that these things belong to human nature. The opera could almost be called Handel's *Marriage of Figaro*."

Clifford Cranna



Monday Harpsichord Recital

July 18, 25, August 1, 10:30 a.m.

Intermezzo No. 2

Keyboard Day - "Dancing Chips of Wood"

The Monday Harpsichord Recital

All Saints Church, Dolores and 9th, Carmel

Paul Nicholson, *harpsichord*

- I. from The Well-Tempered Clavier, Book II.Johann Sebastian Bach
1685 - 1750
Prelude and Fugue in D Major, No. 14, BWV 883
Prelude and Fugue in D Minor, No. 11, BWV 880
- II. Passacaglia in G Minor Georg Muffat
1653 - 1704
- III. Pavan and Galliard in G Major William Byrd
and "Ut re mi fa sol la" 1543 - 1632
- IV. Twenty-Sixth *Ordre* in F Sharp Minor François Couperin
1668 - 1733
La Convalescente
Gavote
La Sophie
L'Épineuse
La Pantomime
- V. Partita No. 4 in D Major, BWV 828 J.S.Bach
Overture
Allemande
Courante
Aria
Sarabande
Menuett
Gigue

The Carmel Bach Festival is most grateful for the use of All Saints Church.

This concert will be delay broadcast on KUSP-FM, 10:00 p.m., Tuesday, Aug. 2.

Monday Recital

Program Notes

I. Book II of Bach's *The Well-Tempered Clavier* appeared with a gap of some 16 years after the first Book, between 1738 and 1740, and unlike Book I, contained re-workings of earlier pieces. The fugues of "The 48" as a whole are many in type, and the preludes, by definition, offered Bach a wide scope for freedom of content and affect. The *D Major Prelude* in Book II is richly exuberant and strongly suggestive of Bach's orchestral music in the same key with trumpets and drums.

II. Having origins in early Baroque song, the passacaglia evolved in France and Germany during the Baroque period into a set of continuous variations on a single phrase, usually written in 3/4 meter. Bach lovers will immediately recognize similarities between this piece and the great *Passacaglia in C Minor* for organ, although Muffat's *G Minor Passacaglia*, published in 1690 in Volume 4 of his *Apparatus Musico-Organistus*, follows French models which "sectionalize" the composition with repetitions of the opening phrase, separated by related but more freely developed phrases. Muffat's musical language is contained and yet generously expressive, with bold chromatic harmony.

III. The pavan and galliard were both court dances of the 16th and 17th centuries. To the English virginalists these dances became widely used for patterned keyboard pieces and vehicles of expression akin to Bach's later and more personal application of the prelude and fugue. The pavan, with its grave processional character contrasts beautifully with the rhythmic wit and vitality of the galliard.

"Ut re mi fa sol la" represents the six notes of the ancient "Hexachord," which itself formed the first six notes of our modern major scale. Byrd gives this note pattern extensive variations of increasing rhythmic and harmonic complexity, and halfway through makes a striking shift to the minor

mode before returning back decisively to the major.

IV. François Couperin and various other French contemporaries used the term *Ordre* to group together a collection of harpsichord pieces in the same key. In the first book of *Ordres*, published in 1713, some of these groups were very extended — containing dance movements from the traditional suite, as well as "character-pieces" are found. The 26th *Ordre*, however, consists of only five pieces which lie in the great French tradition of titled miniatures, quite separate from the suite and formal set-pieces.

In the preface to Book IV of his harpsichord pieces from which this *Ordre* comes, published in 1730, Couperin admits to failing health, and this could well be the subject of "La Convalescente." "Gavotte" is the sole representative here from the suite. The remaining three movements seem to refer to the troupe of Italian comedians which formed part of the entertainment at the court of Louis XIV. One of their plays imitated Whirling Dervishes — the subject of "La Sophie." Spinetta (L'Épineuse) was herself a member of the troupe. "La Pantomime" is a general reference to the tradition in the *Commedia dell'arte* of "simulating the passions" without speech but with formalized and exaggerated gestures. Couperin indicates that this last should be played "with great precision."

V. The keyboard Partitas were the first of J.S. Bach's compositions to reach publication. The Fourth Partita was first published separately in 1728; and then, together with the other five Partitas it appeared in 1731 as the first part of the *Clavier-Übung*. The partita was the most popular harpsichord genre of Bach's day, containing the suite of dance movements along with other features (like the Aria in Partita No. 4). Bach prefaces all his partitas with a large-scale movement, greater in scope than the traditional prelude. In the case of Partita No. 4, this takes the form of a grand Overture in the French style.

Paul Nicholson

Monday Organ Recital

July 18, 25, and August 1, 2:30 p.m.

Intermezzo No. 3

Keyboard Day - Dancing Chips of Wood
The Monday Organ Recital

Carmel Mission Basilica

Bach and the Cosmic Playground of Music

John Butt, *organ*

- I. Fantasia and Fugue in G Minor, BWV 542Johann Sebastian Bach
1685 - 1750
- II. Partita on the aria, "*Jesu, du bist allzu schöne*" Georg Böhm
(Jesus, Thou are surpassing fair) 1661 - 1733
- III. Organ Sonata No. 6 in G Major, BWV 530J.S. Bach
- Vivace
Lento
Allegro
- IV. Biblical Sonata No. 5, "The Savior of Israel: Gideon"Johann Kuhnau
1660 - 1722
- Gideon's misgivings concerning God's promise of victory
His apprehension at the sight of the enemy army
His increasing courage on hearing the dream of his foe
The blaring of the trombones and trumpets —
the smashing of pitchers and warcries
The flight of the enemy before the Israelites
The Israelites' joy in victory
- V. Three Chorale Preludes from the *Orgelbüchlein*J.S. Bach
- "*Ich ruf, zu dir, Herr Jesu Christ*," BWV 639 (I call unto Thee, Lord Jesus Christ)
"*In dir ist Freude*," BWV 615 (In Thee is gladness)
"*O Mensch, beweine dein' Sünde gross*," BWV 622 (O Man, bewail thy grievous sin)
- VI. Toccata and Fugue in F Major, BWV 540J.S. Bach

This recital will be delay broadcast on KUSP-FM, Wednesday Aug. 3 at 7:30 p.m.

Monday Organ Recital

I. This program opens and closes with two of Bach's most striking pairs of preludes and fugues. The *G Minor Fantasia* is perhaps the most dramatic organ prelude, pushing the tonal capabilities of the Baroque organ to its limits and showing the influence of both operatic recitative and instrumental music in the "fantastic" style. The *F Major Toccata* is longer, an urgent *perpetuo moto* which is structured almost entirely by means of canon and, later, by the contrapuntal possibilities of three separate lines of music. But this supremely mechanical conception is barely noticeable in the light of the remarkable drama of the piece. The fugues in G Minor and F Major are no less intense and both display a tremendous intensification during their respective courses; Bach was clearly attracted to fugues as much for their dramatic potential as for their contrapuntal challenge. The *Fugue in F Major* is basically two fugues in succession, the subjects of which combine for the last, magnificent section.

II. The keyboard works of the north German composer, Georg Böhm are preserved only in copies. Those made by Böhm's Thuringian followers are highly significant, since they genuinely reflect the background and educational environment of J.S. Bach. Böhm has been greatly celebrated as the innovator of the chorale partita, a variation form which applies to the chorale the techniques normally used for secular melodies. The shape and phrasing of the melody are retained throughout, and the elaborated textures are predominantly homophonic rather than contrapuntal. Clearly Böhm's innovation (which may, in any case, be shared by Pachelbel) reflects the trend toward introducing more lyrical *cantabile* airs for keyboard during the last decade of the 17th century. Indeed Böhm's partita, "*Jesu, du bist allzu schöne*" is based on a "modern" sacred aria rather than a traditional chorale. Its intimate nature and the fact that it may have been designed for home use on the organ, may relate to the fashion for domestic devotional songs at the end of the 17th century, something actively encouraged by the Lutheran Pietist movement.

III. The *Sonata in G Major*, with its opening unison theme and arpeggiated passage work, seems to be the most "modern" of the six trio-sonatas for organ, works which present the instrument in an unusual, almost secular, light. This is not to say that the writing lacks profundity — the opening of the Lento bears a striking resemblance to "*Erbarme dich!*" from the *St. Matthew Passion*. Indeed Bach demands from the organ the same subtlety and depth of shading that he would have expected from an instrumental trio of two violins and continuo.

IV. Johann Kuhnau epitomizes most of the trends of the High Baroque while anticipating many of the achievements of J.S. Bach and Handel. Perhaps his very proximity to these two composers (both geographically and stylistically) accounts for his comparative neglect in most recent studies. Kuhnau is arguably the last "Renaissance man" in

the field of musical composition. Having received his early musical education in one of the greatest centers of German musical culture, Dresden, he subsequently studied ancient and modern languages and mathematics, became a successful practicing lawyer, and showed himself to be a talented and humorous writer with the publication of his satirical novel, *Der musicalische Quacksalber* (The Musical Quack) in 1700. In 1684 he became organist of the Thomaskirche in Leipzig and took over the post of cantor and *Director musices* for the major Leipzig churches in 1701. He was thus Bach's immediate predecessor in Leipzig; the two met on a number of occasions. Moreover, several manuscripts close to Bach contain examples from the Biblical Sonatas of Kuhnau.

His final keyboard publication, the *Musicalische Vorstellung einiger Biblischer Historien* (Musical Representation of Biblical Stories) of 1700 is the work for which he is most renowned today. Although Kuhnau points to the obvious precedent of Froberger in the writing of program music, these sonatas are the first keyboard works to present a detailed verbal program, and, as such, are virtually unparalleled before the 19th century. Kuhnau's preface is a fascinating study of the power and effect of music: on the one hand he believes in the mathematical structure of music as something which directly parallels and affects the human emotions; on the other, he admits that much is conditioned by the particular humor and character of the listener and that in texted music the words make the primary emotional impression on the listener. His verbal programs are thus indispensable in elucidating the symbolic and allegorical content of the music.

V. Bach designed the *Orgelbüchlein* of his Weimar years as an organist's hymnbook — the chorale preludes are laid out in the order of the church's year, and his intention must have been to provide a prelude for virtually every liturgical event in the Lutheran calendar. In the event, he completed under half the settings; probably the opportunity to write church cantatas took over his attention. After all, cantatas were likewise designed in cycles to cover the entire liturgical year. Another function of the "little organbook" was to provide instruction for the incipient organist, in terms of both playing technique and composition/improvisation. Certainly, these concise settings together cover virtually every motivic device known to Bach. "*O Mensch, bewein*" is perhaps Bach's most renowned expressive chorale setting: here the original chorale line is elaborated almost beyond recognition in a bitter lament on the Passion of Christ. "*Ich ruf' zu dir*" is a meditative piece in which most of the expression is heard in the cello-like tenor line. The New Year's prelude "*In dir ist Freude*" is one of the most extrovert of the settings — the ostinato in the pedal depicting the church bells ringing in the new year.

VI. See the notes for I.

John Butt

Tuesday Recital

July 19, 26, August 2, 2:30 p.m.

Intermezzo No. 4 The Tuesday Recital

Sunset Center Theater

Fête d'Amour

I. Trio Sonata *in E Major* François Francoeur
1698 - 1787

Adagio
Courante
Sicilienne
Rondeau

Cynthia Roberts, *violin*
Allen Whear, *cello*; Andrew Appel, *harpsichord*

II. Cantata V, *Medée* Louis-Nicolas Clérambault
1676 - 1749

Recitatif: *L'Amante de Jason aux rives de Colchos*
Air: *Courons à la vengeance*
Recitatif: *Que dis-je? mon coeur à moy mesme rebelle*
Air: *L'Amour dans ses fers me rameîne*
Recitatif: *Mais quelle est mon erreur extrême*
Evocation: *Cruelle fille des Enfers*
Recitatif: *Le charme est fait!*
Air: *Volés Demons, volés!*

Samela Aird Beasom, *soprano*
Cynthia Roberts, *violin*; Robin Carlson, *flute*
Allan Whear, *cello*; Andrew Appel, *harpsichord*

III. Fifth Concert François Couperin
from "*Les Goûts Réunis ou Nouveaux Concerts*" 1668 - 1733

Prelude: *Gracieusement*
Allemande: *Gayement, et les croches égales*
Sarabande: *Grave*
Gavotte: *Coulamment, et les croches égales*
Musette: *dans le gout de Carillon, Rondeau*

Monica Johnson, *oboe*
Jesse Read, *bassoon*; Andrew Appel, *harpsichord*

IV. Passacaglia from "*Armonico Tributo*" 1683 Georg Muffat
1653 - 1704

Cynthia Roberts, Cynthia Koppelman, *violins*
George Thomson, Stephanie Railsback, *violas*
Robin Carlson, Kim Reighley, *flutes*
Jesse Read, *bassoon*
Allan Whear, *cello*; Jeffrey Johnson, *double bass*
Andrew Appel, *harpsichord*

This recital will be delay broadcast on KUSP-FM at 6:30 p.m., Tuesday, August 2.

Tuesday Recital

I Trio Sonata in E Major

The Baroque era witnessed the activity of many musical families like the Bachs. This was particularly true in France where family dynasties like the Couperins (organists) and the Hotteterres (wind players) emerged. François Francoeur (1698-1787) came from a distinguished musical family, in this case one of string players and composers. The Francoeurs flourished in the royal courts from the time of Louis XIV through that of the French revolution. Louis and François Francoeur, sons of court double bass player Joseph Francoeur, both distinguished themselves as violinists and composers. François, "le cadet (the younger)" became the best known of his clan. He served the Paris Opera from the age of 15 and the Royal Chamber Music from his 22nd year and continued in some official capacity for much of his long life. Throughout his career Francoeur was a successful and popular composer. He wrote much for the stage, but his instrumental music, in particular, possesses an unusual charm and freshness.

II. Cantata V, "Medée"

Louis-Nicolas Clérambault also came from a musical family — one that had been in royal service since the 15th century as organists and composers. His reputation as one of France's greatest organists was exceeded only by his fame as a composer of cantatas. His five collections, published between 1710 and 1726, contain some of the finest examples in the French cantata repertory. *Medée*, from his first book of cantatas, ranks among the best of these.

The French secular cantata flourished in the early 18th century, but in a form that contrasted sharply to Bach's cantatas. The French cantata reflected the classical proportions that were so valued by Louis XIV and his court. It adhered to a form alternating *Récitatif* and *Air*, with reflective texts generally relating to classical mythology.

Medée includes both a virtuosic "vengeance" aria, which draws much from the driving rhythms of the Vivaldi concerto, and a long accompanied monologue (*Cruelle fille des Enfers*), which could have come from a French opera by Lully. Thus, the mood of dark despair is supported by means of different musical styles, one related to the Italian style, the other to French taste.

Translation

Recitatif

L'Amante de Jason aux
rives de Colchos
Avoit forcé l'Enfer a prendre
sa deffence. L'Amour et la
reconnoissance Devoient
dans ses liens retenir ce

By the banks of the River
Colchis, Jason's lover
Medea forced Hell to
come to her defense. Love
and Gratefulness were the
ties by which she bound the

Heros; Mais bientôt elle
apprend qu'un nouvel
himenée De son volage
Epoux fait les plus doux
souhais. Dieux, dit-elle,
a quels maux m'aves
vous condamnée
Si je perds Jason pour jamais?
Seduite par les soins de sa
fausse tendresse J'osay trahir
et mon Pere et les Dieux,
C'est par moy que vainqueur
des taureaux furieux
Il revient triomphant dans
le sein de la Grèce; Et le
perfide immole en ce
funeste jour Le devoir, la
gloire, et l'Amour. Non, non,
n'écoutez plus qu'un
courageux legitime L'Amour
désespéré demande
une victime, J'ayme, je suis
trahie, et mon coeur est
jaloux. Venés haine, fureur,
l'Amour me livre a vous.

Air

Courons à la vengeance
Dépit mortel allumés mon
courageux. Que l'ingrat qui
m'offense Perisse sous vos
coups. Faisons tomber sur sa
teste coupable Les foudres
menaçants de ma juste fureur,
La haine devient implacable
Quand l'Amour l'allume en
un coeur.

Recitatif

Que dis-je? Hélas! mon coeur
à moy mesme rebelle
De son peril fatal commence
à s'allarmer, Preste à punir
Jason, sa trahison cruelle
contre luy ne puet n'animer
Je ne vois plus dans l'infidelle
Que ce qui me
le fit aimer.

Air

L'Amour dans ses fers me
remeine Malgré tout mon
depit il triomphe à son tour;
En vain un tendre coeur
s'abandonne à la haine;
Il revient toujours à l'Amour.

Hero. But soon she learned
that a new marriage of her
fickle husband was a blissful
match. "Ye Gods!" said she,
"to what evil have you
condemned me if I should
lose Jason forever?
Beguiled by his attentions
and his false tenderness I
dared betray my Father and
the Gods. It was my doing
that the conqueror of the
fierce bronze-footed bulls
returned home in triumph
to Greece. Yet the wretch
sacrifices Duty, Glory, and
Love on this saddest of
days. No! Let us listen
only to righteous wrath:
desperate love demands a
victim. I love, I am betrayed,
and my heart is resentful.

Come, Hate! Come, Fury!
Love gives me up to you!"

"Fly now to vengeance
O deadly vexation, enflame
my wrath. Let the wretch
who offends me perish
under your blows.
Let the terrible lightning
of my just fury strike his
guilty head. Hate
becomes implacable when
Love kindles it in a heart.

What am I saying? Ah, my
rebel heart begins to be
alarmed by its great peril;
while it is all ready to
punish Jason and his cruel
betrayal, it cannot turn me
against him. I see in the
fickle one only that which
first made me love him.

Love chains me up again.
In spite of all my vexation,
Love triumphs once more.
In vain does a tender heart
give itself up to Hate; it
always turns again to Love.

Tuesday Recital

Recitatif

Mais quelle est mon erreur
extrême? Pour sauver un
ingrat je me trahis moy
mesme, Tandis que le perfide
aux pieds des immortels
Peut estre en ce moment
s'unit à ce qu'il aime. C'est
trop souffrir des affronts
si cruels, Vengeons ma flâme
malheureuse, Livrons l'ingrat
Jason a des maux éternels
En perdant ma Rivale
heureuse.

But what is my great
error? Do I betray myself
to save a wretch? At the
very feet of the Gods the
inconstant Jason is
perhaps at this moment
marrying the one he loves.
It is too much to suffer
such cruel insults. Let me
avenge my unhappy love;
I will deliver Jason up to
eternal punishment by
destroying my happy Rival.

Evocation

Cruelle fille des Enfers
Demon fatal, auffrause
Jalousie Pour venger ma
flâme trahie. Venés, sortés,
vos gouffres sont ouverts.
Venés, venés, punissés ma
Rivale Des maux affreux que
j'ay soufferts. Rendés sa peine
à ma fureur égale Que son
suplice étonne l'univers.

Cruel daughter of Hell, fatal
Demon, dread Jealousy;
avenge me betrayed love.
Come, come forth your
abyss lies open. Come!
Punish my Rival for the cruel
wrongs I have suffered.
Make her suffering equal
to my fury; let her torture
astound the universe!

Recitatif

Le charme est fait! Les cruelle
Furies Sortent du tenebreux
sejour. Le Dieu brillant dont
j'ay reçu le jour se trouble
de leurs barbaries.

The spell is cast! The cruel
Furies leave their shadowy
abode. The shining God who
gave me daylight is fright-
ened by their barbarities!

Air

Volés Demons, volés!
Servés ma colere fatale.
Brulés, ravagés ce Palais.
Que la flâme infernale
Détruise ces lieux par jamais.
Portés dan tous les coeurs le
trouble et l'épouvante!
Redoublés l'horreur de vos
feux, Offrés dans ce désordre
auffreux Aux regards de
Jason ma Rivale mourante.

Fly, Demons! Fly! Obey me
fatal wrath! Burn! Ravage
this Palace! Let your hellish
flames destroy this place
forever. Bring trouble and
fear to every heart!
Redouble the horror of
your fires, and amid
this horrible destruction
show my dying
Rival to Jason's face.

III. Fifth Concert

Couperin's *Concerts* were chamber works for various instrumental combinations in which the composer accommodated the musical taste of the sophisticated French court at a very high artistic level. The *Fifth Concert* appears in a set called the *Les goûts-réunis ou Nouveaux concerts* (The Styles Reunited) published in Paris in 1724. The refined French music of the court of Louis XIV, characterized by elegance and grace, and the elaborate Italian

Baroque style, characterized by *bel canto* and extravagance, had become rivals in an aesthetic dispute that raged off and on for much of the 18th century. The conflict began around 1700 as a result of the invasion and subsequent popularity of Italian music in France. In his *Les goûts réunis* Couperin strove to reconcile qualities of French and Italian taste in chamber music.

The *Fifth Concert* follows very much the form of a suite. [For a discussion of the suite, see Saturday evening's program notes.] It follows traditional form through the penultimate movement, which offers a gavotte and the optional dance. In place of the usual *Gigue*, the *Concert* ends with a lovely, bell-like "musette" movement, imitating the pastoral bagpipes.

IV. Passacaglia from *Armonico Tributo* 1683

The German composer Georg Muffat, whose family had settled in France in the early 17th century, became particularly important for the role he played in introducing French and Italian styles into Germany. Muffat studied with the great French court composer Lully, and subsequently studied in Italy under Pasquini as well. He spent much of his career in Austria and Bavaria, ultimately working at the court of Johann Philipp of Lamberg, Bishop of the south German city of Passau.

Muffat composed his collection of concertos titled *Armonico Tributo* during and shortly after his stay in Italy, where he had heard some of Corelli's *concerti grossi*. He subsequently composed works of his own that were performed at the Corelli house and then published in the collection. These concerti offer a wide range of movements; this performance features only one of the movements from the set, a passacaglia (variations over a bass or harmonic pattern).

John Hajdu Heyer

Wednesday Recital

July 20, 27, August 3, 2:30 p.m.

Intermezzo No. 5

Sunset Center Theater

Sweet Suites and Sinfonias

- I. **Sinfonia from Cantata BWV 75**, **Johann Sebastian Bach**
Die Elenden sollen essen (The hungry shall be nourished) 1685 - 1750
- II. **Suite - Serenade à Sept** **Johann Joseph Fux**
from *Concentus Musicus*, 1704 1660 - 1741
 Marche
 Gigue
 Menuet
 Aria
 Gigue
 Aria
 Bourrée I and II
 Intrada
 Gigue
 Final
- III. **Sinfonia from Cantata BWV 156**, **J.S. Bach**
Ich steh' mit einem Fuss im Grabe (I stand with a foot in the grave)
- IV. **Hipocondria à sept concertanti in A Major** **Jan Dismas Zelenka**
1679 - 1745
 Grave
 Allegro - Adagio - Allegro
 Lentement - Adagio
- V. **Sinfonia from Cantata BWV 18, *Gleich wie der Regen***, **J.S. Bach**
(Just as the rain falls)
- VI. **Overture - Suite: Watermusic** **Georg Philipp Telemann**
1681 - 1767
 Overture
 Sarabande - The Sleeping Thetis
 Bourrée - Thetis Awakes
 Loure - Amorous Neptune
 Gavotte - Playful Naiads
 Harlequinade - The Jokes of Triton
 The Storms of Aeolus
 The Gentle Zephyrs
 Gigue - Ebb and Flow of the Tide
 Canarie - The Lusty Boatsmen

Rafael Riskik, Susan Rishik, Misha Rosenker, Elizabeth Stoppels,
Andriana Zoppo, Marilyn Sevilla, *violins*;
Meg Eldridge, Fidel Sevilla, *violas*; Paul Rhodes, *cello*;
Warren Long, *double bass*; Robin Carlson, Kim Reighley, *flutes*;
Bernhard Heinrichs, Monica Johnson, *oboes*;
Wolfgang Basch, Catherine Murtagh, *trumpets*;
Jesse Read, *bassoon*; Andrew Appel, *harpsichord*

This recital will be delay broadcast on KUSP-FM on Wednesday, Aug. 3 at 6:30 p.m.

Wednesday Recital

Suites and Sinfonias

"Sinfonia" comes from the Greek *syn* ("together") and *phone* ("sounding"), and thence from the Latin *Symphonia*. The term eventually led to the designation of the modern symphony. In the early seventeenth century, "sinfonia" was applied to various types of instrumental music. Bach used it in two ways: to designate a purely instrumental piece at the beginning or in the midst of a cantata, and as a three-part keyboard piece. The term "suite" is commonly applied to a series of dance movements, usually with a prelude or overture at the beginning of the set.

I., III., V. Bach's Sinfonias

The three sinfonias by Bach that separate today's selection of suites offer a sampling of the wealth found in these instrumental cantata movements. Each of these three sinfonias evokes a distinctively different feeling, one appropriate to the text of the cantata movement that follows.

Cantata 75 was Bach's first cantata to be performed upon his arrival in Leipzig. This sinfonia opens the second half of the cantata and unfolds as an imitative chorale setting of the tune "*Was Gott tut, das ist Wohlgetan*," with the chorale melody intoned by the trumpet.

The sinfonia that opens Cantata 156 features one of Bach's most beloved melodies. Bach later reworked this movement as the slow movement for his *Harpsichord Concerto in F Minor* (BWV 1056). This cantata reflects on death, and the sinfonia reveals a serenity in the contemplation of death that is characteristic of Bach's view as seen in other works (e.g. Cantata BWV 6, *Actus Tragicus*).

Cantata 18 comes from Bach's time at Weimar. Its opening sinfonia presents a gentle depiction of the elements as contemplated in the opening verse of the cantata.

II. Suite - Serenade à Sept

Johann Joseph Fux, the leading composer of the Austrian Baroque, served the imperial court in Vienna for most of his career. Though of peasant origins, Fux became one of the most highly skilled composers and a much-loved teacher. He wrote much instrumental and choral music, and eighteen operas, but the publication of his treatise *Gradus ad Parnassum* (Steps to Parnassus) in 1725 proved to be his most enduring musical legacy. In it Fux consolidated the traditions of two centuries of counterpoint. His book was translated into German by Bach's student Mizler, and served for the instruction of Mozart, Haydn and generations after them.

This suite, from his Opus 1, is the first in a cycle of seven partitas titled *Concentus Musicus*. Because the *Intrada*

which occurs here near the middle of this suite, was used as a first movement in suites, we may assume that this *Serenade* actually consists of two suites, composed for entertainment of the Court on festive occasions and put together under a single title.

IV. Hippocondria à sept concertanti

The obscure Bohemian composer, Jan Dismas Zelenka, was held in high regard in his time, but, like Bach (who knew Zelenka personally), fell into obscurity after his death. By the end of the 18th century he was almost completely forgotten. Unlike Bach, Zelenka had to wait nearly two centuries for renewed attention.

Zelenka worked in Prague in his early career, but by 1710 he had moved to Dresden (by way of Vienna, where he studied with Fux), where he made the rest of his career with some success, but also with disappointment as he rested in the shadow of the immensely popular opera composer J.A. Hasse. [See the notes in the Wednesday Concert.]

Zelenka's compositions reflect a high level of technical mastery and an exceptional originality and harmonic inventiveness. He took good advantage of excellent players available to him in Dresden: the music often places heavy demands on the musicians. His naming of this suite "Hypocondria" is something of a puzzle. Many such subjective titles are found in his works.

VI. Overture - Suite: Watermusic

Bach's great contemporary, Georg Philipp Telemann, produced a catalogue of works that exceeds, in number, even that of J. S. Bach. Indeed, in Germany the decades between 1720 and 1760 were dominated by Telemann and not by Bach himself. Telemann's fluent command of melody and his uncomplicated textures must have attracted audiences much more readily than did the denser, more intellectual qualities that characterize Sebastian Bach's works. But Telemann, too, had a tremendous technical mastery at his disposal.

Telemann, like Bach, composed music in the prevailing national styles, including an abundance of works in the French style. His *Watermusic* presents a grand suite of dance movements following an elegant *Overture* in the French style. The music, partly refined, partly light-hearted, was first performed in Hamburg on April 8, 1723. The occasion was the centenary of the Hamburg College of Admiralty, for which occasion Telemann also wrote a vocal composition, a *Serenade* in several movements. In that work the singing parts represent the City of Hamburg, the Elbe river, and the gods of the sea, of commerce and of war. Probably the movements of this suite were intended as an overture and as entre-act music for the *Serenade*.

John Hajdu Heyer

Thursday Recital

July 22, 29, August 5, 2:30 p.m.

Intermezzo No. 6 The Thursday Recital

Sunset Center Theater

Amoroso - The Italian Connection

- I. Sonata No. 1, from *Sonate concertate in stil moderno* Dario Castello
early 17th century
George Thomson, *violin*
- II. Galliard for harpsichord Girolamo Frescobaldi
1583 - 1643
Andrew Appel, *harpsichord*
- III. Sonata No. 2 (1645) Marco Uccellini
1603 - 1680
George Thomson, *violin*
- IV. Three Madrigals: Claudio Monteverdi
Zefiro torna e'l ben tempo rimeno (Breezes return) 1567 - 1643
Chiome d'oro (Golden tresses)
Lamento della ninfa (The Nymph's Lament)
- V. Sonata in D Minor, K. 213: Andante Domenico Scarlatti
Sonata in D Major, K. 214: Allegro vivo 1685 - 1757
Andrew Appel, *harpsichord*
- VI. Cantata, *Alpestre monte* Georg Friedrich Handel
(Alpine Mountain) 1685 - 1759
Shari Saunders, *soprano*
- VII. Three Madrigals Monteverdi
Io mi son giovinetta (I am a young woman)
Zefiro torna ('ciacona')
Hor che'l ciel e la terra (Now that sky, earth and wind are silent)
- VIII. Concerto for Flute and Strings in D Major, RV 428 Antonio Vivaldi
"Il Gardellino" (The Goldfinch) 1678 - 1741
Allegro
Larghetto cantabile
Allegro
Damian Bursill-Hall, *flute*
Catherine McCord Larsen, Diane Thomas, *sopranos*
George Stern, *countertenor*
Scott Whitaker, Donald Krehbiel, *tenors*
Paul Linnes, *bass*
Monica Johnson, *oboe*
Susan Rishik, *violin*
George Thomson, *viola*
Paul Rhodes, *cello*

This recital will be delay broadcast on KUSP-FM Thursday, August 4 at 6:30 p.m.

Thursday Recital

I. Sonata No. 1

Little is known about the Venetian Dario Castello, who lived in the early part of the 17th century. His name appears on two collections totalling 29 sonatas published in Venice in 1621 and 1629. The works are important, in part because they reflect an effort to write "*in stil moderno*," as noted on the title pages of the sets. In reality the sonatas combine both older practice and progressive early 17th-century tendencies. Frequent tempo changes generally divide Castello's sonatas into sections varying in number from seven to nine. The use of repeated-note figures, found in many of the sonatas, suggests the *stil concitato* associated with Monteverdi, whose music Castello must have known.

II. Galliard for harpsichord

Frescobaldi, the greatest Italian keyboard virtuoso of the early 17th century, held a reputation in Europe for his keyboard playing, not unlike that which J. S. Bach would command a century later. As a young man J. S. Bach copied Frescobaldi's *Fiori musicali*, an important collection of diverse compositions. Frescobaldi also taught some of the most important figures in 17th-century German music, including Froberger, Tunder, and Kerll. Bach knew the music of all these masters, and through that connection, the Italian organ virtuoso Frescobaldi had a decided impact on the musical heritage of J.S. Bach.

The breadth of Frescobaldi's compositions included fugues, toccatas, canzonas and many dance pieces for organ and harpsichord. This is one of many adaptations of the galliard, which is a fast dance in triple meter.

III. Sonata No. 2

Uccellini, like Castello, takes an important position in the history and development of violin playing. Uccellini served as head of instrumental music at the Este court in Modena and subsequently became *maestro di cappella* at the cathedral there. His extant instrumental output comprises seven printed collections of sonatas, sinfonias and dances. His sonatas are noted for their variation and sequential repetition of themes and phrases. He uses triadic themes and lengthy sequences modulating through the cycle of fifths, pointing toward a style later developed by violin masters such as Vitali and G. M. Bononcini. Uccellini's exploration of more distant keys, his chromaticism and use of false relations, his extension of the violin range up to the 4th position and use of slurs, tremolos, and wide leaps all reflect the high point to which he brought violin playing in his time.

IV., VII. Madrigals

Claudio Monteverdi, the greatest composer of the early

Baroque, and the first master of operatic form, was also the last great master of the Italian madrigal of which he composed no less than nine collections. The first four of these raised some controversy, so in the fifth book Monteverdi wrote a preface in which he endeavored to explain what he was trying to accomplish in setting words to music. He wrote of two practices for setting words to music: in the "first practice," that of Lasso, Palestrina and others, the music was primary and the words secondary; in the "second practice," that of Cipriano de Rore, Marenzio and certain others, the words were master of the music. Monteverdi's madrigals exploited this *seconda prattica* by infusing the music with drama and specific meaning drawn from the poetry.

There is no more efficient way to come to grips with the genius of Claudio Monteverdi and his second practice than to study the six madrigals selected for today's recital. They range from the light and more traditional madrigal *Io mi son giovinetta* of Book IV (1603) to the great chaconne duet *Zefiro torna* of Book IX composed late in Monteverdi's career and published after his death.

Monteverdi's two settings of *Zefiro torna* (Return, western wind) using two different sonnets by Petrarch and Rinuccini reflect the very different approaches to the madrigal found in Monteverdi. The later of these, the chaconne in Book IX, deserves particular attention. Chaconne form presents variation over a repeated bass line. In this piece the cello presents a repeated bass line of a brief four bars over which the two voices declaim the poetry with remarkable word painting and imagery. Virtually every word is set with consideration to its meaning. Among the most striking devices used is the representation of the terrain: for "From the mountain to the valley, the harmony of song resounds," Monteverdi outlines the contours of the mountain and the valley and follows with a long passage of echo. The sonnet turns away from text description in the thirteenth line, ("I alone am in that abandoned glade"). At this moment the repeated idea in the continuo is arrested for the first time in the piece, only to return as the protagonist decides to forsake his sorrow in song.

This *Zefiro torna* is history's first great vocal chaconne, and with it a formal tradition was born that would last for a century, culminating in Bach's *Crucifixus* in the *B Minor Mass*.

John Hajdu Heyer

V. Sonata in D Minor, K. 213: Andante Sonata in D Major, K. 214: Allegro vivo

In today's program of music in the Italian style, Domenico Scarlatti, the greatest Italian keyboard composer of any century, is out of place! His compatriots, Monteverdi and Vivaldi, were the creators of an un-Italian musical language. The qualities of their music influenced composers

Thursday Recital

all through Europe and lured Handel to Italy (where he met and became fast friends with Domenico). Handel, too, became a master of Italian music. But our Scarlatti, whose father Alessandro WAS Italian opera, had to leave his country and its all-too-unifying musical influence to harvest his creative powers. It was in Spain as teacher to the future queen, that Domenico heard the instruments, melodies and rhythms that nourished his unparalleled originality. These two sonatas are filled with allusions to midsummer, romantic serenades and fiery flamenco guitar playing and dancing.

Andrew Appel

VI. Cantata: *Alpestre monte*

Handel composed only two operas during his youthful years in Rome (1708-09), the result no doubt of a papal decree forbidding opera. Italian composers evaded the ban by writing oratorios and cantatas in a purely operatic style.

Alessandro Scarlatti, father of Domenico, set the standard for the composition of Italian chamber cantatas at the end of the 17th century. This standard was cultivated by all the leading vocal composers in Italy, but few composers matched the smooth sensuality of Scarlatti's melodies and fewer still the intellectual beauty and power of his counterpoint. The only composer perhaps to succeed in these respects was the young Handel, who wrote as many as a hundred cantatas during his time in Rome.

While *Alpestre monte* undoubtedly comes from this time in Handel's career, only a fragment of the cantata, this recitative and aria, survives. Nevertheless, in this remnant, we hear the power, expressiveness and sensuality of the maturing master.

Text and Translation

Recitative

L'oumo che nacque per salire
al Cielo, ferma il pensier nel
suolo, e poi dispone il volo
son ali che si finge, e in sè
no ha.

Man, born to climb up to
heaven, holds down his
thought to the earth, then
he plans his flight with fake
wings, which he never has.

Alpestre monte

Aria

Alpestre monte e solitaria
selva, triste albergo d'orror,
nido di fere, fra l'ombre cupe
e nere del vostro sen, celate
quest'infelice e disperato
amante, ch'a voi, pieno di
duol, muove le piante.

Alpine mountain and
solitary wood, cruel hostel
of horror, den of wild
beasts, among the dark
and black shadows of your
hollows hide this unhappy
and desperate lover, who,
deep in sorrow, sends his
cries to you.

Io so ben ch'il vostro orrore
è un imago del mio core,
è un'idea del mio pensiero.
Come in questo atro
soggiorno così stanno al
core attorno ombre, larve
orride e fiere, Io so ben...

Quindi men vengo a voi per
cercar morte, ch'il mio
duol è sì forte da no trovar
mai pace altro ch'in lei.
Amo ninfa gentile, e l'amo
tanta che per soverchio
amore al fin perdei me
stesso, e il cor perdei dalla
gran fiamma appresso.

Ahi! Nice, ah! di mia morte
aspra cagione, non per tua
colpa ma per mio destino,
se l'amarti è delitto,
vuò morendo punire di mie
pupille il temerario ardire.

Almen dopo il fato mio,
vieni a dar l'estremo addio
alla fredda spoglia esangue.
Per temprar il mio gran
duolo, s'io t'offersi il pianto
solo, ecc'or t'offro ancora
il sangue.
Almen dopo il fato mio...

I know well that your
horror is an image of my
heart, is a mirror of my
thought. As in this black
dwelling place, so round
my heart stand these
shadows, horrid and fierce
ghosts. I know well...

So I come to you to seek
my death, for my sorrow is
so harsh that I can find no
peace but in you. I love a
charming beauty, and I love
her so much that in my
excessive love I was finally
lost and I lost my heart con-
sumed in its great flames.

Nice, the cruel cause of
my death, not through your
fault, but through my fate,
if to love you is a crime, by
my death I will punish the
rash daring of my eyes.

At least after my fate is
through, come to give your
last goodbye to my cold and
bloodless corpse. To soften
my great sorrow, if I've offered
you only my tears, now I
offer you also my blood.
At least after my fate...

VIII. Concerto for flute and strings

(For a discussion of Vivaldi, see the Saturday recital notes)

The *Concerto in D Major* no doubt takes its name, the "Goldfinch," because of its many bird-like passages. The concerto follows the typical Vivaldian pattern: the outer movements are characterized by extremely rapid passage work involving wide leaps and virtuosic broken chords. In the *Cantabile* the soloist presents a florid song in 12/8 meter supported by sustained strings.

John Hajdu Heyer

Friday Recital

July 22 and 29, 2:30 p.m.

Intermezzo No. 7 The Friday Recital

Sunset Center Theater

Among the Masters

- I. Cantata BWV 189, "*Meine Seele rühmt und preist*" Georg Melchior Hoffmann
(My soul magnifies and praises) 1685 - 1715
(Aria), *Meine Seele rühmt und preist* formerly attributed to J.S. Bach
Recitative, *Denn seh'ich mich und auch mein Leben*
Aria, *Gott hat sich hoch gesetzt*
Recitative, *O was vor grosse Dinge treff'ich*
Aria, *Deine Gute, dein Erbarmen*

David Gordon, *tenor*
Rafael Rushik, *violin*; Robin Carlson, *flute*
Edward Benyas, *oboe*; Allan Whear, *cello*
Daniel Lockert, *harpsichord*

- II. Variations on "*Ich habe genug*" from Bach's Cantata BWV 82 Edison Denisov
1929 -
Simon Oswell, *viola*; Daniel Lockert, *piano*

- III. Sonata in G Minor (1736) Jean Baptiste Masse
early 18th century
Capriccio presto-andante
Andante larghetto douce et Lourée
Sarabande
Aria I, Aria II

Douglas McNames, Allan Whear, *cellos*

- IV. Quartet in G Minor, Op. 74, No. 3, "The Horsemen" Franz Joseph Haydn
1732 - 1809
Allegro
Largo assai
Menuetto: allegretto
Finale: allegro con brio

Rafael Rishik, Susan Rishik, *violins*
Simon Oswell, *viola*; Douglas McNames, *cello*

This recital will be delay broadcast on KUSP-FM on Sunday, August 7 at 6:30 p.m.

Friday Recital

I. Cantata 189

This cantata was attributed to J. S. Bach for many years as the earliest of his solo cantatas. In 1956 the noted Bach scholar Alfred Dürr identified Georg Melchior Hoffmann (1685-1715) as the apparent author. The text is a free, incomplete paraphrase, by an unknown author, of the Song of Mary (*Magnificat*), Luke 1: 46-55. Born in the same year as Sebastian Bach, Hoffmann enrolled at the University of Leipzig in 1702, and, when Telemann left that city in 1704, Hoffmann succeeded him as director of music at the Neukirche, the opera, and the Collegium Musicum, the latter a position Bach would assume in 1729.

Aria:

My soul magnifies and praises
God's grace and abundant goodness.
And my spirit, heart, mind, and entire soul
Rejoice in my God,
My salvation and my helper.

Recitative:

For when I look at myself and also at my life,
Then my lips and my mouth must break into these words:
God, God! What You have done for me!
Not even with a thousand tongues
Can it be expressed
How great You are, how friendly Your faith,
How rich Your love!
Thus praise, honor and glory be sung to you.

Aria:

God has seated himself on high,
And beholds all that is below.
Granted that in the world's eyes
I am poor and wretched,
Yet I am in high regard,
Because God has not forgotten me.

Recitative:

Oh what great things I find everywhere
That God has done for me, and for which
I bring Him my heart as an offering.
He does these things,
Whose might can encompass the heavens,
At the splendor of
Whose name the Seraphim bow in humility,
He has given me body and life,
and also the right to blessedness,
As well as all that gladdens me
both here and beyond,
Out of His sheer mercy.

Aria:

Your goodness, Your mercy,
Your mercy endures, God,
Throughout all time.

For You show compassion
To your faithful poor.

II. Variations on "*Ich habe genug*"

Siberian composer Edison Denisov, now in his mid-sixties, is one of the leading Russian composers and music theorists in the post-Shostakovich generation. Shostakovich encouraged him to enter the Moscow Conservatory, where Denisov completed his musical studies, then continued on the faculty, and eventually became the professor of orchestration there.

Denisov's music reflects the full range of twentieth-century developments. Like Bartok, Denisov draws on folk materials obtained from research expeditions. But in addition, he has employed serialism, aleatory (chance) writing, unconventional instrumental techniques, electronic means and microtones. This breadth of interest is further reflected in this set of variations based on material from Bach's Cantata BWV 82.

III. Sonata in G Minor

Masse is known only through his music and through his position as musician page in the court of Louis XV where he served as a chamber musician. His sonatas for violoncello, of which he published three sets, indicate an exceptional technical understanding of the instrument.

IV. String Quartet in G Minor

Haydn is known well as the "father of the symphony," but his role in the development of the string quartet was even more seminal. His 68 quartets virtually define the Classical string quartet. The principal achievement that separated Haydn from his less distinguished contemporaries in quartet writing was Haydn's scoring: each of the parts was written as a solo line, allowing the viola and cello to function as equals with the two violins.

Haydn composed the quartets of Op. 74 in Vienna in 1793, between his two trips to London; these works, therefore, are contemporary with the great London symphonies. The G Minor Quartet is nicknamed "The Horseman" by association with the galloping figure of the introduction to the first movement and the prancing nature of the principal idea in the finale. All four movements use striking contrast between the tonic major and minor key. The first and last movements are concentrated, occasionally stormy. The beautiful and hymn-like Largo, in the remote key of E Major, stands in sharp contrast. The minuet returns to G Major with the trio in the home key of G Minor.

John Hajdu Heyer

Friday Recital

August 5 only, 2:30 p.m., Sunset Center Theater

THE VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE CONCERT

1994 Adams Fellows

Mary Ellen Callahan, *soprano* Wanda Procyshyn, *mezzo-soprano*
Todd Teske, *tenor* Paul Grindlay, *bass*

with

Robin Carlson, *flute* Edward Benyas, *oboe*
Rafael Rishik and Susan Rishik, *violins*
Simon Oswell, *viola* Douglas McNames, *cello*
Daniel Lockert, *harpsichord*

- Seid beglückt, edle beide* J.S. Bach
(from Cantata BWV 210 "O holder Tag, erwünschte Zeit") 1685 - 1750
Ms. Callahan, Ms. Carlson, Mr. Benyas, Mr. Rishik,
Ms. Rishik, Mr. Oswell, Mr. McNames, Mr. Lockert
- Ich traue seiner Gnaden* J.S. Bach
(from Cantata BWV 97 "In allen meinen Taten")
Mr. Teske, Ms. Rishik, Mr. McNames, Mr. Lockert
- Endlich wird mein Joch wieder von mir weichen müssen* J.S. Bach
(from Cantata BWV 56 "Ich will den Kreuzstab gerne tragen")
Mr. Grindlay, Mr. Benyas, Mr. McNames, Mr. Lockert
- Tief gebückt und voller Reue* J.S. Bach
(from Cantata BWV 199 "Mein Herze schwimmt im Blut")
Ms. Callahan, Mr. Rishik, Ms. Rishik, Mr. Oswel, Mr. McNames, Mr. Lockert
- So schnell ein rauschend Wasser schiesst* J.S. Bach
(from Cantata BWV 26 "Ach, wie flüchtig")
Mr. Teske, Ms. Carlson, Mr. Rishik, Mr. McNames, Mr. Lockert
- Cantata: Ihr Völker hört* G.F. Telemann
(from "Der harmonische Gottesdienst") 1681 - 1767
Aria: *Ihr Völker hört*
Recit: *Erheitert die Seelen*
Aria: *Halleluja*
Ms. Procyshyn, Ms. Carlson, Mr. McNames, Mr. Lockert
- Gleichwie die wilden Meereswellen* J.S. Bach
(from Cantata BWV 178 "Wo Gott der Herr nicht bei uns hält")
Mr. Grindlay, Mr. Rishik, Ms. Rishik, Mr. McNames, Mr. Lockert
- Chorale: Herr, gib dass ich dein Ebre* J.S. Bach
(from Cantata BWV 107, "Was willst du dich betrüben?")
Full Ensemble

Texts, translations, and program notes will be available at the door.

The Carmel Bach Festival expresses its gratitude to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions, Noon to 2:00 p.m. on July 18, 19, 25 and 27, and August 1 and 3.

Saturday Recital

July 23, 30, August 6, 11:00 a.m.

Intermezzo No. 1
The Saturday Recital

"Vivaldi in Venice"
Concerti by Bach's Favorite Italian

Sunset Center Theater

Antonio Vivaldi
1678 - 1741

- I. **Concerto Op. 3, No. 9 in D Major for violin and strings**
from *L'estro armonico*
Allegro
Larghetto
Allegro e piano
- II. **Concerto Op. 3, No. 11 in D Minor for two violins and strings**
from *L'estro armonico*
Allegro
Adagio e spiccato
Allegro
- III. **Concerto Op. 8, No. 5, in E-flat "La tempesta di mare"**
for violin and strings from "*Il cimento dell'armonia e dell'inventione*"
Presto
Largo
Presto
- IV. **Concerto Op. 8, No. 6, in C Major "Il piacere" for violin and strings**
from "*Il cimento dell'armonia e dell'inventione*"
Allegro
Largo e Cantabile
Allegro
- V. **Concerto in G Major "Alla Rustica" for string orchestra**
Presto
Adagio
Allegro

Elizabeth Wallfisch, Malcolm Layfield, *solo violins*
George Thomson, Catherine Emes, Mary Manning,
Amy Natzke, Rafael Rishik, Elizabeth Stoppels, *violins*
Simon Oswald, Meg Eldridge, *violas*
Douglas McNames, *cello*
Warren Long, *double bass*
Paul Nicholson, *harpsichord*

This recital will be delay broadcast on KUSP-FM, Monday, Aug. 1 at 6:30 p.m.

Saturday Recital

Vivaldi Concerti

Bach's admiration for Vivaldi dated from as early as 1712, when a large quantity of Italian music, including Vivaldi's *L'estro armonico*, became available to the musicians in the court at Weimar. The noted Bach scholar Christoph Wolff has observed that the composer's confrontation with Vivaldi's music when Bach was in Weimar prompted the "strongest single development towards Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes. The Festival this year appropriately includes this program of concerti by Bach's well-known, but too neglected Italian contemporary.

The twelve concertos known to us as *L'estro armonico* (*Harmonious Inspiration*) were published in Amsterdam in 1711 and 1712 as Opus 3, in two sets of six concerti each. Like Bach's *Brandenburg Concerti*, Vivaldi's collection called for different combinations of solo instruments, including solo violin, two violins, and four violins plus cello, with orchestra and continuo. There is no greater tribute to the esteem in which Bach held Vivaldi's music than the arrangements of six of these concerti, including Op. 3 No. 9, that Bach prepared for the keyboard. Bach transcribed and arranged this concerto for solo harpsichord, BWV 972. Comparison of Bach's arrangements with Vivaldi's originals shows that Bach carefully studied his chosen models. This effort undoubtedly had a pro-

found impact on the development of Bach's own concerto writing.

The concerti known to us as *The Four Seasons* (*Le Stagioni*) were published in 1725 as the first four of the twelve concerti in Vivaldi's Opus 8, titled *Il cimento dell'armonia e dell'invenzione* (The struggle of harmony and invention). The two concerti from Opus 8 performed here follow *The Four Seasons* in that publication. Like *The Four Seasons*, these concerti also use many descriptive devices. Op. 8, No. 5, subtitled *La Tempesta de Mare* ("Storm at Sea"), is highly descriptive, presenting in the *tutti* (full orchestral passage) a persistent tremolo with rapid descending scales, evoking the background sound of the storm against which the solo instruments present broken chords signifying more pronounced sea sounds. Concerto No. 6 from Op. 8, subtitled *Il Piacere* (Pleasure) is not as directly programmatic, but presents a series of movements that reflect the spirit of its subtitle.

Vivaldi's Concerto for string orchestra, subtitled *Alla Rustica*, (in rustic style), like so many of his works, was not published in his lifetime. It fell into oblivion and remained forgotten until about fifty years ago, when it was found in Genoa and published in the collected works. Subsequently it became a favorite, due no doubt to its rhythmic vitality and freshness. The appropriateness of the title becomes clear at first hearing: the work draws heavily on folk-like tunes and dance music.

John Hajdu Heyer



The Concertmaster, Elizabeth Wallfisch tunes the orchestra.

Saturday Recital

August 6 only, 2:30 p.m.

Sunset Center Theater

Die schöne Müllerin, D795 **Franz Peter Schubert**

1797 - 1828

Poems by Wilhelm Müller 1794 - 1827

Das Wandern
Wohin?
Halt!
Danksagung an den Bach
Am Feierabend
Der Neugierige
Ungeduld
Morgengruß
Des Müllers Blumen
Tränenregen
Mein!
Pause
Mit dem grünen Lautenbande
Der Jäger
Eifersucht und Stolz
Die liebe Farbe
Die böse Farbe
Trockene Blumen
Der Müller und der Bach
Des Baches Wiegenlied

David Gordon, *tenor*
Daniel Lockert, *piano*

Copies of texts and translations will be available at the door on the day of the concert.

David Gordon's appearance at the Carmel Bach Festival is underwritten in part by a generous grant from the Virginia Best Adams Endowment Fund.

Saturday Recital

Program Notes

Sir George Grove tells of the Viennese court painter Moritz von Schwind (1804-71), who spent his last years retracing the steps of his now-distant youth, looking for mementoes of a friend who'd died in 1828, revisiting their old haunts, trying again and again in his drawings and paintings to recreate some of the half-forgotten, but now inexpressibly poignant scenes that haunted his old man's dreams and memories.

The friend, dead at 31 of complications after typhus, was an impecunious composer, a man who usually had a hard time keeping body and soul together. He died pretty much of a nobody, warmly loved by a small group of friends who liked his conviviality and the good music he always brought to every encounter, but who were convinced he'd never amount to much.

A typical Schwind picture of this period shows the roly-poly little departed friend among the companions of Schwind's youth, myopically exploring the piano keys as he accompanies the singer Johann Michael Vogl, a pompous-looking chap who stands inside the curve of the piano top.

Why was Schwind, in his old age, so obsessed by this oft repeated scene? Well, to everyone's surprise the little roly-poly fellow had in the thirty-odd years since his death become generally recognized, for all his apparent mediocrity, as one of the dozen or so greatest composers in the history of Western music.

His name was Franz Peter Schubert, and Schwind's pictures recreate one of music's most important moments. Schubert and Vogl are giving the first performance of one of Schubert's art songs.

It's a musical form the little man in the picture may well have been inventing on the spot. There'd been art-songs of a sort before, to be sure, some of them by great composers like Mozart or Beethoven, but neither of these composers had aimed the best of his resources at the genre. Schubert did; in his short lifetime he wrote more than 600 songs which defined the form once and for all.

Schubert happened along just as two important new elements had been introduced into the songwriter's art. One was a new breed of poetry, best exemplified by the lyric works of Goethe; the other was the pianoforte, an instrument whose expressive possibilities had effectively superseded those of the harpsichord.

The new *Lied* was not a thing in which words and music were born at the same time. The composer found a poem, set it to music, and showed the hearer what could be done when a new medium was added to it. A mediocre poem suddenly grew in stature; a fine poem suddenly

approached the sublime.

Best of all, the *Lied*, especially in the hands of Schubert, told a story. *Gretchen am Spinnrade*, for instance, amplified the song Marguerite sings in her grief at losing her lover in Goethe's *Faust*. The song *Erlkönig* spun a frightening bedtime yarn.

In *Die schöne Müllerin* (The Lovely Milleress) Schubert, setting a verse tale by Wilhelm Müller, branched out from short-story form to novella form, telling a charming, achingly sad story about a young man's first and last love. Wilhelm Müller's original text included 22 poems plus Prologue and Epilogue. Schubert chose to set 20 of the poems, deriving his musical inspiration from the simple, folk-like quality of Müller's poetry. A number of the songs are multi-versed strophic songs, a popular form of Schubert's day. The musical repetition challenges the singer to bring a different color or quality to each succeeding verse, thus catching the mood of each stanza of poetry.

Synopsis

The tale begins just after the young man's release from his apprenticeship. With youthful optimism he sets out to look for work. As he journeys through the woods he discovers a bubbling brook — an element which will play a major role in the unfolding of the story. The brook leads him to a mill where he soon finds not only his first job but also his First Love: the lovely daughter of the miller. The boy is shy and tentative, and seems not able fully to express his emotions to her. Finally, alone and confused, he turns to the brook and, in one of the most touching songs of the cycle, asks "Tell me dear brook, does she love me?"

Although the implied answer is yes, the relationship between the two young people is not clear; certainly we may safely assume his affections are not entirely returned. Apparently she flirtingly plays with his emotions for a while before turning her attention to a dashing young hunter, clad in forest green. The young man's spirits are crushed. Green, formerly his favorite color (because it is also hers) is now hated and despised. He wants no more of the woodland, the green fields. He turns one last time to his precious brook, and, in despair, drowns himself in the cool water.

The final song is the lullaby of the brook, as it enfolds the young man in its cool depths and sings to him of peace, protection, and rest.

George Warren

Bach's Tops 1994

Thursday, July 28, Sherwood Hall, Salinas
Thursday, August 4, Oldemeyer Center, Seaside
7:30 p.m.

- Sinfonia, "The Arrival of the Queen of Sheba"* George Frideric Handel
from the oratorio *Solomon* 1685 - 1759
- Dances from Orchestral Suite No. 2 in B Minor, BWV 1067* Johann Sebastian Bach
Rondeau 1685 - 1750
Bourrée
Polonaise
Badinerie
- Aria, "To Practice Loving," (Sich üben in lieben)* J.S. Bach
from Cantata, BWV 202, "The Wedding Cantata"
- Concerto in C Minor for oboe and violin, BWV 1060* J.S. Bach
- Duet, "Be Watchful, Holy Watchmen"* J.B. Bach
(*Seid wachsam, ihr heiligen Wachter*)
from Cantata, BWV 149, "One Sings With Joy" (*Man singet mit Freuden*)
- Selections from The Notebook of Anna Magdalena Bach* J.S. Bach
- Trio, "The Cat Can't Leave the Mouse Alone"* J.S. Bach
(*Die Katze lässt das Mäusen nicht*) from Cantata, BWV 211,
"The Coffee Cantata"
- Duet, "We're Going to Hear the Dudelsack"* J.S. Bach
(*Wir gehn nun wo der Dudelsack*) from Cantata, BWV 212,
"The Peasant Cantata"
- Chorale, "Jesu, Joy of Man's Desiring" (Jesu bleibet meine Freude)* J.S. Bach
from Cantata, BWV 147, "Heart, Mouth, Deeds, and Life"
(*Herz und Mund und Tat und Leben*)
- Trumpet Concerto in D Major* Johann Friedrich Fasch
Allegro 1688 - 1758
Largo
Allegro

Members of the Festival Orchestra and Chorale
Bruce Lamott, conductor

Artists and program subject to change.

Bach to the Future 1994

Natividad Elementary School, Salinas, July 28, 9 a.m.
Sunset Center, July 28, 12:30
Manzanita School, Seaside, August 4, 9 a.m.

Lectures, Symposia and Special Events

The Sandor Salgo Lecture Series Carpenter Hall, Sunset Center, Admission Free

Saturdays, July 16, 23, 30, 2 p.m.

"Your most humble and obedient servant:" Bach and His Employers Dr. Bruce Lamott

Tuesdays, July 19, 26, August 2, 10:30 a.m.

The B Minor Mass: the Ultimate Religious Synthesis Dr. John Butt

Wednesdays, July 20, 27, August 3, 10:30 a.m.

The Splendors of Dresden: Music of the Mission Basilica Concert Dr. Stanley Engebretson

Fridays, July 22, 29, August 5, 10:30 a.m.

Xerxes, Mr. Handel's Celebrated Opera Dr. Clifford Cranna



Performance Panels, Thursdays, Carpenter Hall

Keyboard Performance Panel, July 21 only, 4 p.m. Bruce Lamott, Moderator

Woodwind Players Panel, July 28 only, 10:30 a.m. Jesse Read, moderator

Brass Players Panel, Aug. 4 only, 10:30 a.m. Glen Swarts, moderator

Facing the Music

Informal, Pre-Concert Talks, Admission Free

Carpenter Hall, Sunset Center, 7 p.m. Saturdays, Tuesdays, Fridays

1 p.m. Sundays, Members of the Company

Virginia Best Adams Master Class Working Sessions

Open to the Public, Admission Free

Carmel Presbyterian Church, Southeast Corner Junipero and Ocean

Monday, July 18, 25, Aug. 1; Tuesday, July 19; Wednesday, July 27, August 3; noon until 2 p.m.

Wallfisch String Master Class Working Sessions

Open to the Public, Admission Free

Tuesdays, July 26, August 2, Noon until 2 p.m., All Saints Church, Dolores & 9th

Birth of a Performance: Series of Five Open Working Rehearsals

Watch the Tuesday concert program evolve from first reading to dress rehearsal

Sunset Theater, Admission Free

Wednesday, July 13, 10 a.m. and 7:30 p.m.; Thursday, July 14, 10 a.m.

Monday, July 18, Tuesday, July 19 at 10 a.m.

Bach's Tops

A Concert of Baroque Favorites

July 28, 7:30 p.m., Sherwood Hall, Salinas, 940 North Main St., Admission Free

August 4, 7:30 p.m., Oldemeyer Center, Seaside, Admission Free

Bach to the Future

A Concert for Young Listeners

July 28, 9 a.m., Natividad Elementary School, Salinas

July 28, 12:30 Sunset Theater, Carmel

August 4, 9 a.m., Manzanita Elementary School, Seaside

Adobe Lieder Concerts

Casa Serrano, 412 Pacific St., Monterey

July 20, **Schubertiade**, David Gordon, Rosa Lamoreaux, Daniel Lockert, Paul Nicholson

July 27, **Brahms, Beethoven, Schumann**, Daniel Lichti, Janina Fialkowska

August 3, **The Old World in the New World**, Rosa Lamoreaux, Daniel Lockert



Johann Sebastian Bach Golden Chair -to honor Maestro and Priscilla Salgo-

*An endowment fund has been established to honor Maestro and Priscilla Salgo
for their thirty-six years of devotion to the Carmel Bach Festival.
Many musicians and patrons have donated to this endowment fund
and have sent notes of thanks to the Maestro and Priscilla.*

*Donations of any amount may be sent
with an accompanying note to the Maestro c/o
Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.*

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Conductor	\$2,000
Assistant Conductor	\$1,000
Chorale Director	\$1,000
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Associate Concertmaster	\$1,000
Orchestra Principal	\$500
Chorale Leader	\$500
Orchestra Section Member	\$350
Chorale Section Member	\$350
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Other	\$100

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1987 marked the 50th anniversary of the Carmel Bach Festival. In recognition of that achievement and as a dedication to the next 50 years, the "Golden Chairs" plan was established.

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Please join in the commitment to the next 50 years. For further information contact the Festival Development Director.

Conductor's Chair	\$50,000*
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Chorale Director's Chair	\$25,000*
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Solo Vocal Chairs	\$20,000
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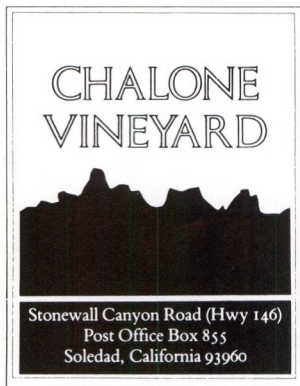


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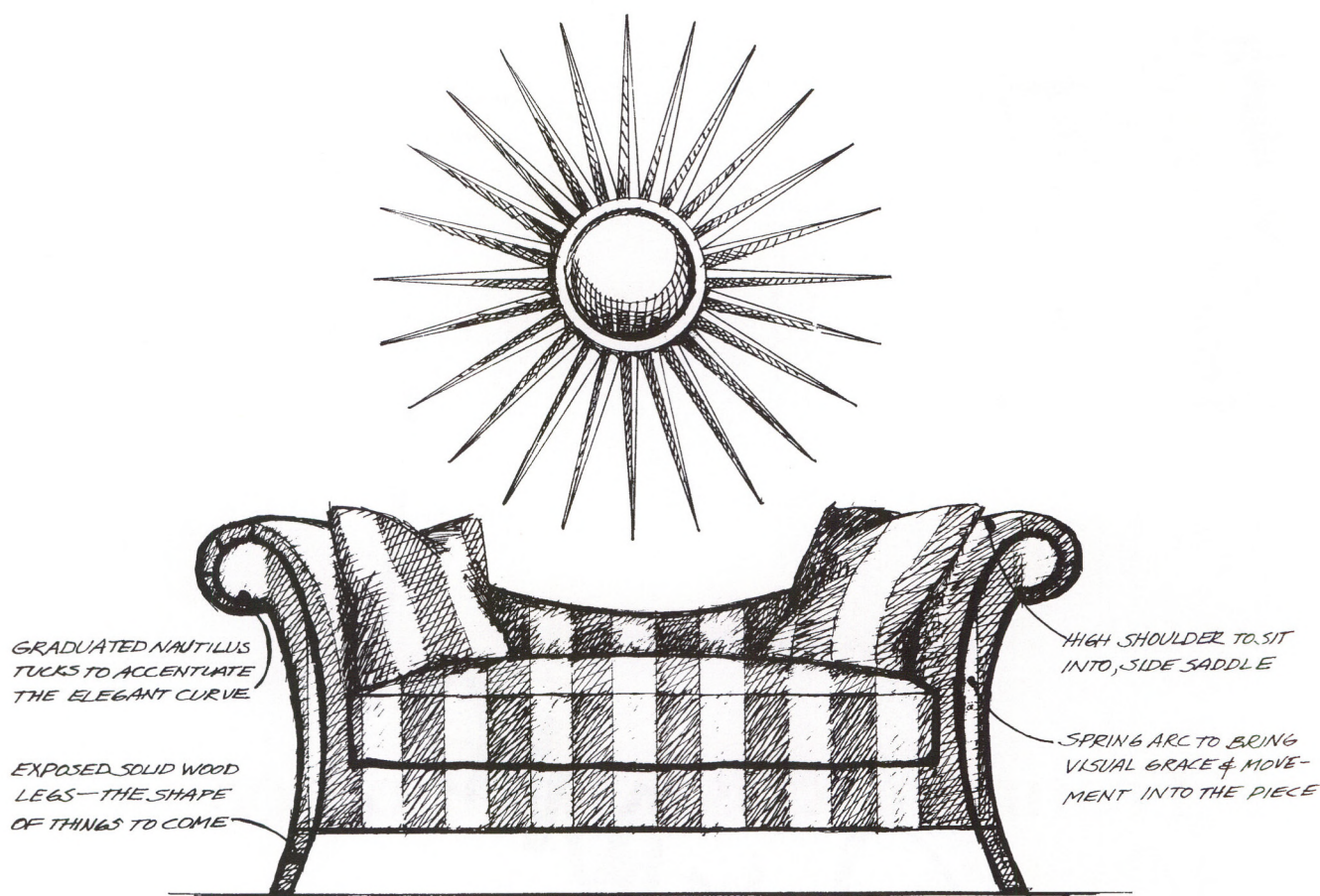
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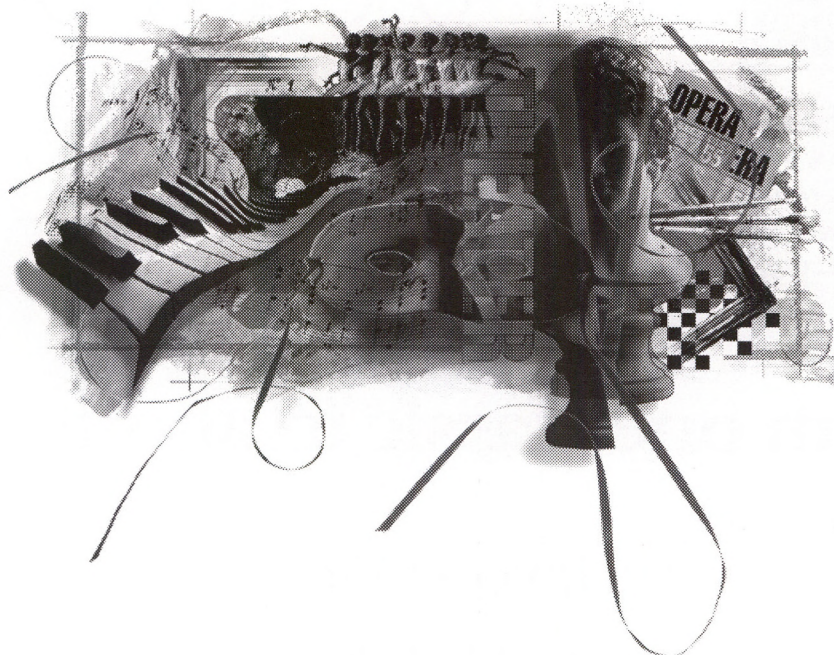
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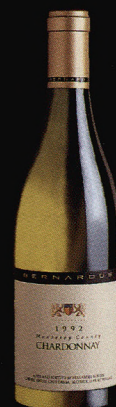
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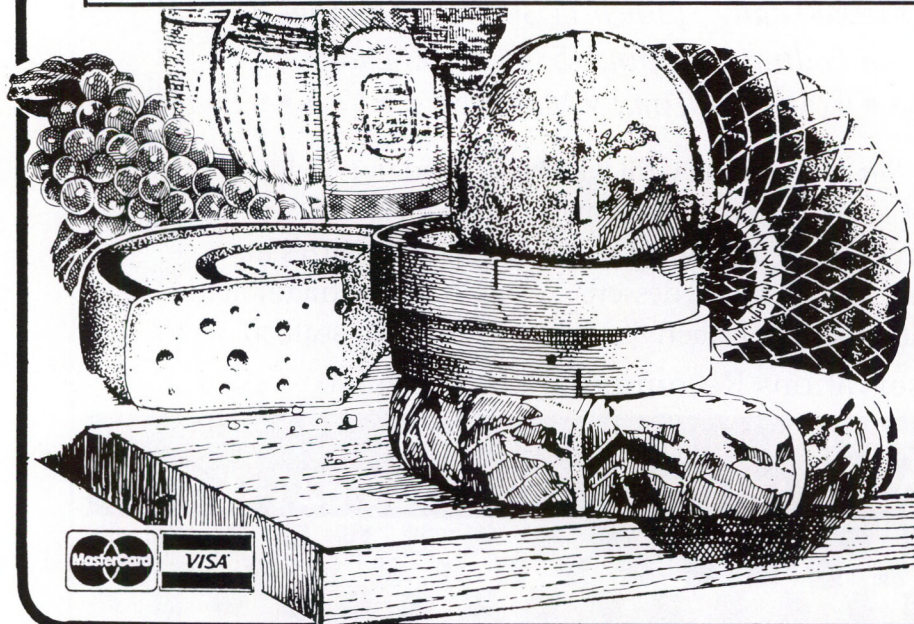


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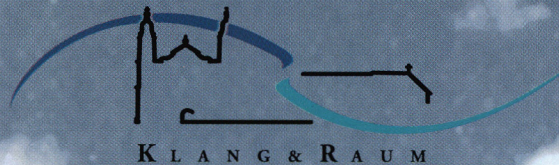
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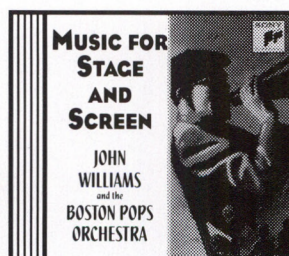
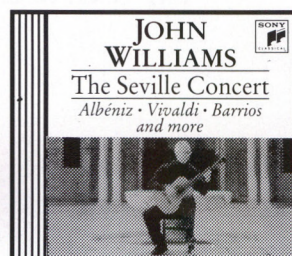
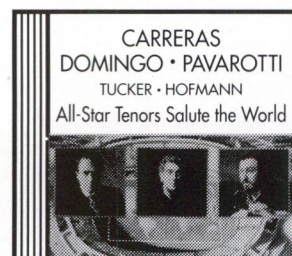
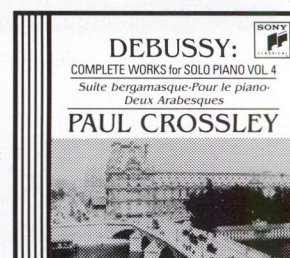
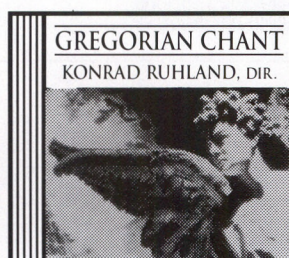
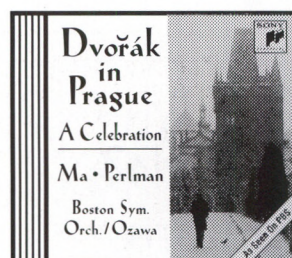
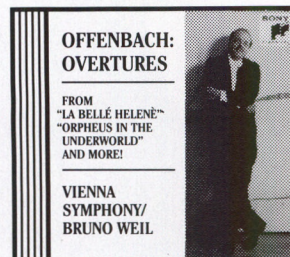
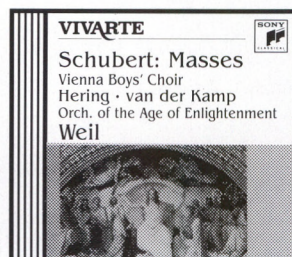
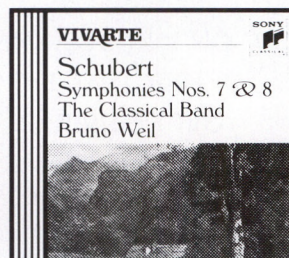
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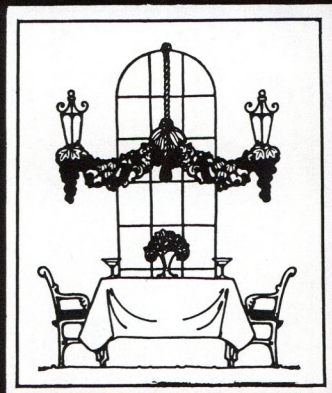
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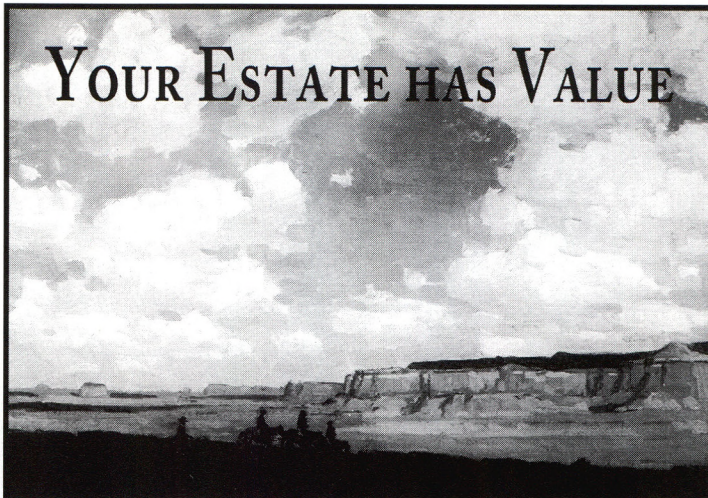


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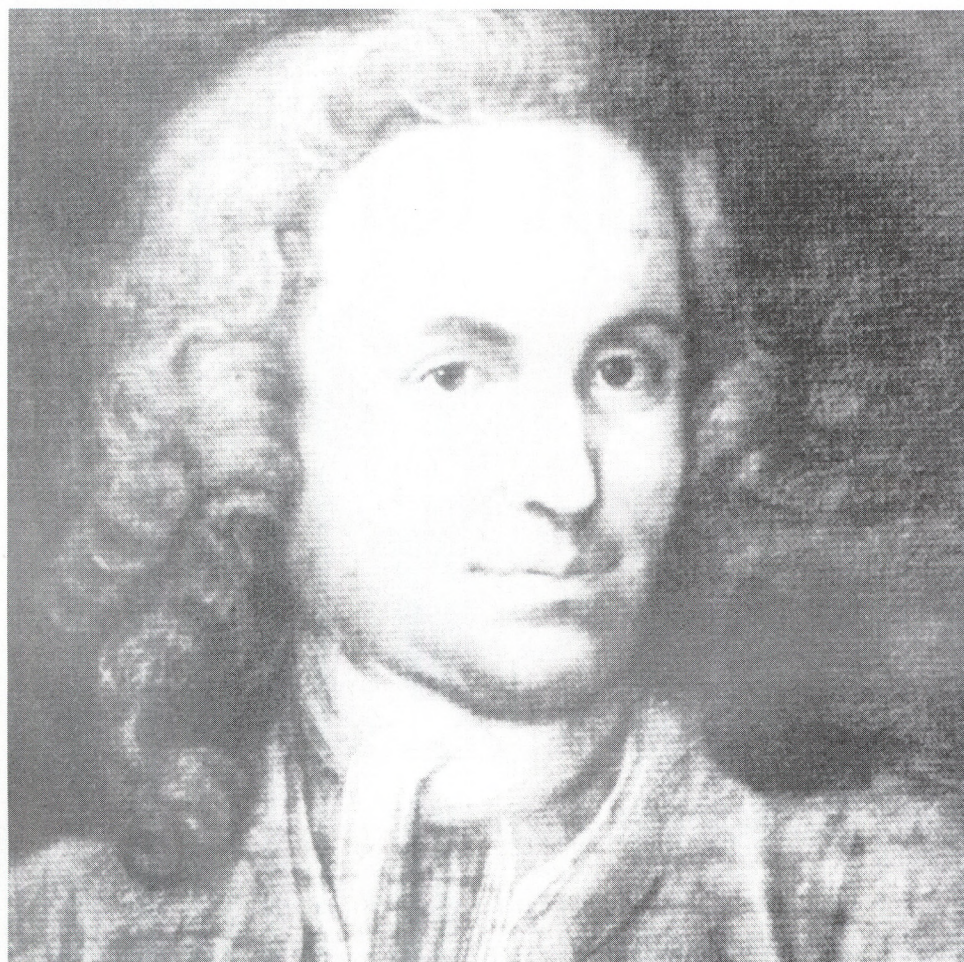


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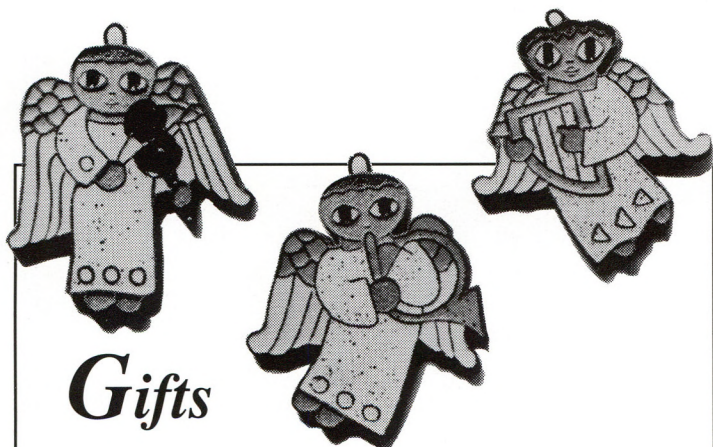
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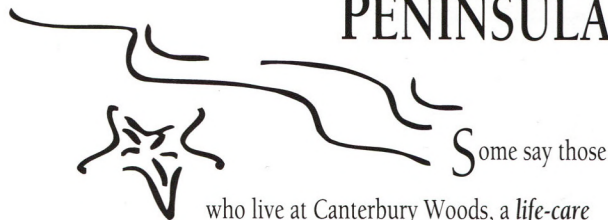
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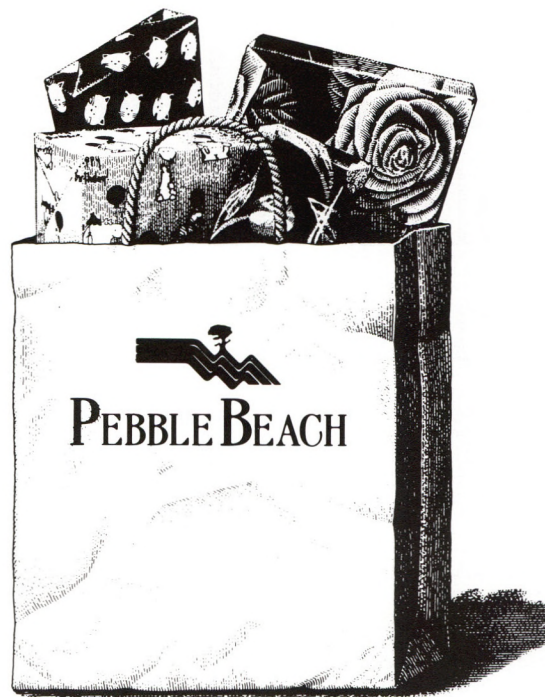
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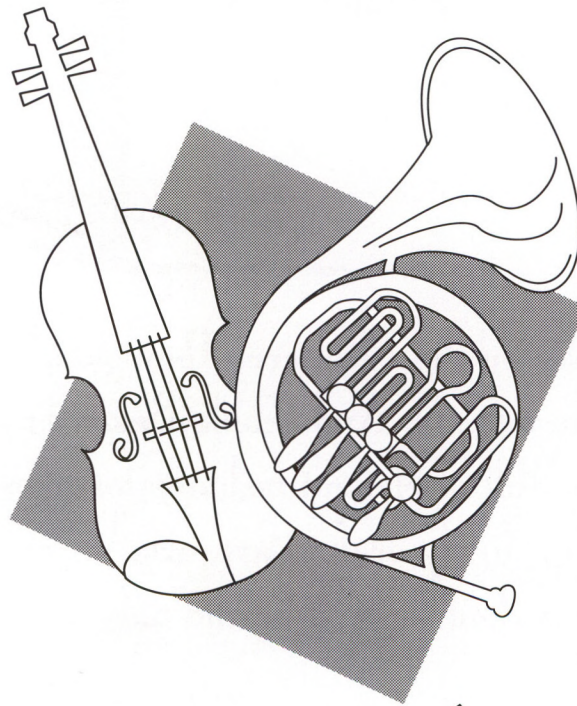


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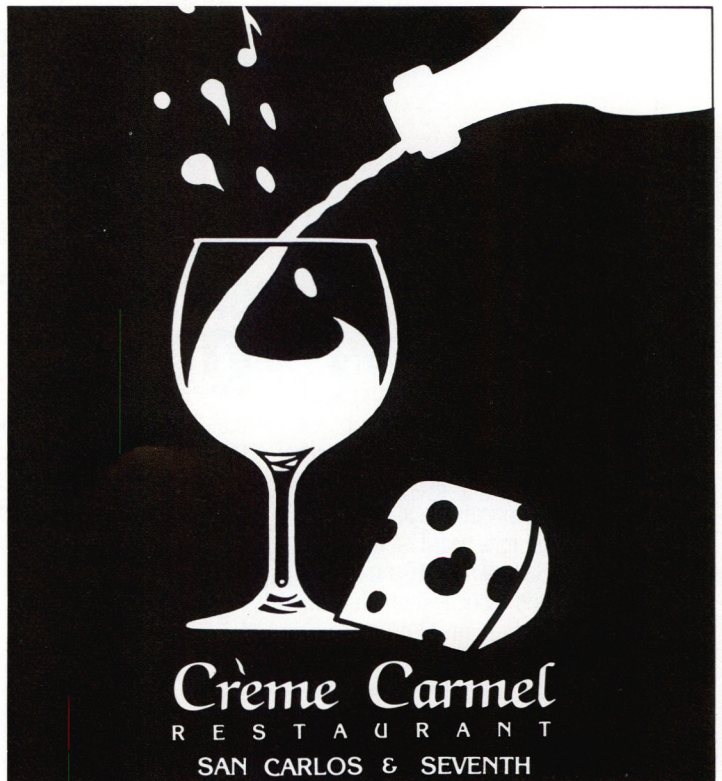
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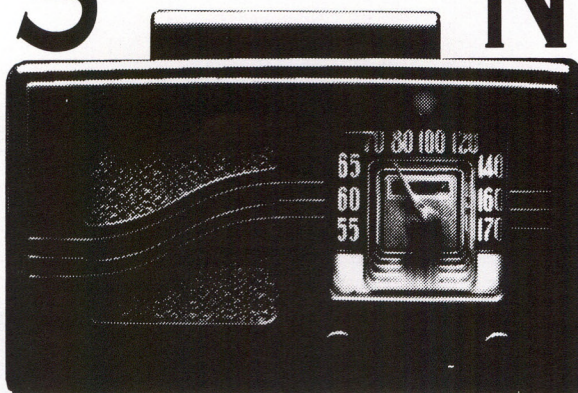
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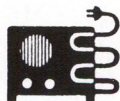
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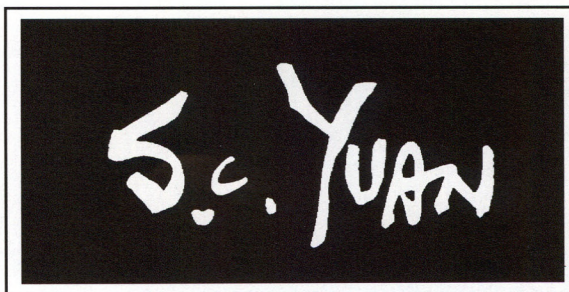
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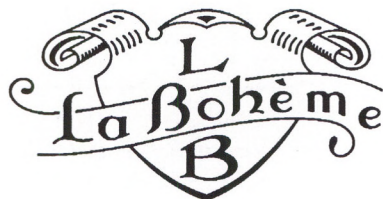
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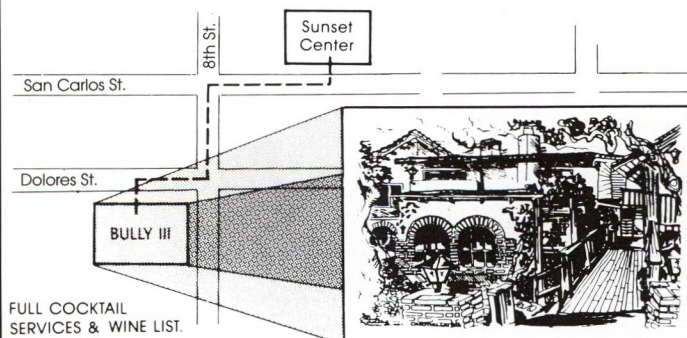
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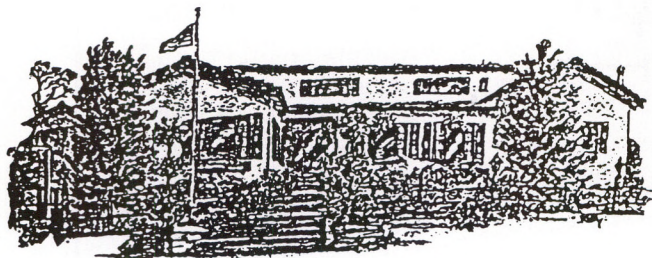
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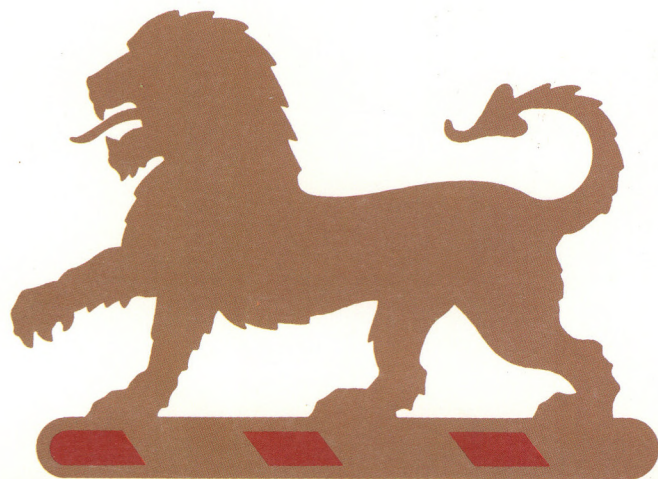
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